

Compleat Vampyre

By Nigel Jackson



Vampyre Shunning, Exorcismes, Witches,
And The Dark Mythology Of The Undead

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Werewolves, Witchery, & the
Dark Mythology of the Undead

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Blessings of the Dark Light!



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VOLKOLAK

The leering moon glows dim and red
through frozen yews, upon the tomb
where lies the Volkolak, undead
and dreaming in his stony womb,
who cleaves the shadows of the night
and rises as a starry wraith
upon the Twolven, inbetween
the frostbound darkness and the light.
The King in Wolfskins rideth out
upon the Deathway's ghostly line,
with chalk-white face and crimson eye
he thirsts for warm and living wine.
Wolves dance in the iron wood
and bear tall tapers, flaming green,

when Carlin Winter casts her bones
they circle, howling runes of blood.
The leering moon glows dim and red
above the high, eternal snows,
along the dark way of the Dead,
aloft the darkling Vampyre goes.

INTRODUCTION

*"But first on earth, as Vampyre sent,
Thy corpse shall from it's tomb be rent;
Then ghastly haunt thy native place,
And suck the blood of all thy race."*

Byron, 'THE GIAOUR'



f all the night fears and spectral terrors that have haunted the collective mind of humanity through the millenia the vampyre occupies a place of special pre-eminence, representing a dark archetype of peculiar and paradoxical power. The search for the deepest roots of the vampyre mythology is a nocturnal chronicle which will take us back through the mouldering cemeteries and catacombs of the Middle Ages and further, through the dread necropoli and burial grounds of forgotten cultures into the darkest caverns of the imagination and the concealed places of the unconscious.

In the vampyre archetype, as I hope to demonstrate, the traces of unhallowed, pre-Christian sorceries and the darker aspects of pagan lore and shamanism can be detected; in this way the vampyre mythology can be seen to

contain many strange and unsuspected mysteries which cast new light on ancient conceptions of the soul-entity and the multi-faceted reality which lies beyond the grave. This is a mythology of death, considered literally as the termination of the physical vehicle and symbolically as a metaphor for profound trance-states during which the soul, wraith or ghost leaves the inert body and fares forth into the dark supernatural realms beyond our ordinary experience through the exercise of certain magical techniques.

The vampyre phenomena can be divided into two broad classes, which often overlap in folklore:

1. The night-flying predatory ghost of the dead or entranced wizard or witch, a wholly non-material and psychic manifestation or hostile wraith who attacks and threatens the life-force of the community. This is undoubtedly the oldest aspect of the vampyre legend and holds many deep arcanae which will be explored later.

2. The walking corpse or revenant of one who has led an evil life which, refusing to rest in the grave, returns with aggressive intent to the world of the living. Such cadavers were sometimes raised and sent forth to do the bidding of malign sorcerers in old accounts.

These two conceptions of the undead are often found mingled and confused; the subtle characteristics of the vampyre-ghost were often literalized in the popular mind to form the latter category of 'death-walkers' and animated

corpses. We also find the idea of the corpse and tomb being the house or dwelling of the shade, the portal to the underworld itself.

In the '*Dissertatio de Vampyris*' by Johann Heinrich Zopflus and Karl Francis von Dalen which was published in 1733, a classic account of the predatory undead is given:

"Vampires issue forth from their graves in the night, attack people sleeping quietly in their beds, suck out all the blood from their bodies and destroy them. They beset men, women and children alike, sparing neither age nor sex. Those who are under the fatal malignity of their influence complain of suffocation and a total deficiency of spirits, after which they soon expire. Some who, when at the point of death, have been asked if they can tell what is causing their decease, reply that such and such persons, lately dead, have arisen from the tomb to torment and torture them."

The ghoulish mediaeval mythos of the 'Sanguisuga' or 'Bloodsucker' flared up with inexplicable vehemence in the late seventeenth and early eighteenth centuries in a series of hysterical epidemics throughout Eastern Europe which caused the rationalist philosopher Voltaire to exclaim in disgust:

"What! Is it in our eighteenth century that vampyres exist? Is it after the reigns of Locke, Shaftesbury, Trenchard and Collins?"

The philosophers and encyclopedists with their cartesian worldview and brittle intellectualism were indignant that their 'enlightenment' which proclaimed the reign of reason existed side by side with the encroaching darkness and primaevial twilight of the ancient night, the wilderness in which mankind's most immemorial dreams and nightmares take on substance.

Whilst these thinkers were busy erecting the frail structures of rationalist doctrine in the 'siecle des lumieres' there was a great craving for the allure of the irrational, the mysterious and the 'picturesque'. This gave birth to the Romantic movement in the arts whose central aesthetic was articulated in 1765 by Edward Burke in his seminal *'Inquiry into the Origin of our Ideas of the Sublime and Beautiful'* where he described how the imagination is more deeply stirred by images of terror, infinity and the 'storm and stress' of primordial nature than by the vapid harmonies of neo-classical proportion:

"Whatever is in any sort terrible... is a source of the sublime."

Burke's aesthetic of the sublime laid the ground for the Gothick novel in literature, a genre which took the drawing-rooms of the age by storm and which catered to a large female readership.

These novels, inaugurated in 1765 by Walpole's *'Castle of Otranto'*, provided a mordant feast of dark, decaying turrets and battlements, blood, phantoms and terror in a riot of mediaeval supernaturalism which provided a vicarious release from the mannered formalism of the age. Matthew 'Monk' Lewis, Anne Radcliffe, William Beckford and scores

of lesser-known authors laboured to satisfy this appetite for the 'sublime' and opened up a veritable new world of dark splendour for their readers, shaping many core-motifs of nineteenth and twentieth century culture. Montague Summers described how "in the ruined abbeys and frowning castles, in the haunted galleries and feudal halls, the pathless forests and lonely landscapes we recognise a revolt against the heavy materialism, the dullness and drab actuality of Hanoverian days."

This artistic upsurge from the depths of the collective unconscious constituted a formidable popular rebellion against the fashionable reductionist thought of the day, an assertion of the power of the soul and its passions, the numinosity of nature and landscape, the reality of other spheres of being beyond those encountered in ordinary life.

The modern preoccupation with the vampyre stems from this potent cultural groundswell of Gothick Romanticism and the concept of the 'sublime'. The vampyre was a latecomer in this genre of literature but this late flowering of vampyrological themes has given it a peculiar and intriguing potency for the modern imagination.

Amongst the greatest of such treatments must be included Alexis Tolstoy's *'The Family of the Vourdalak'* published in 1884 and J. S. Le Fanu's brilliant and influential *'Carmilla'* (1872). The poetic interpretation of the vampyre was given voice in Goethe's *'Bride of Corinth'* as early as 1797, a note that was taken up by Charles Baudelaire in 1857 in the censored poem *'Les Metamorphoses du Vampire'*.

We nowadays view the vampyre through the lens of great writers and poets from John Polidori's character assassination of Lord Byron in *'The Vampyre'* in 1819, Count Azze von Klatka in the anonymously penned *'The*

Mysterious Stranger in 1860 and the celebrated *'Dracula'* of Bram Stoker which was published in 1897. The latter work has spawned a massive vampyrological subculture assuming particular vigour in the cinematic field and has fixed the vampyre firmly in the popular awareness. Lush, neo-Gothick presentations for the big screen such as *'Bram Stoker's Dracula'* (1992) directed by Francis Ford Coppola, attest to this enduring fascination with the undead at the turn of the millenium.

The perennial allure of the vampyre mythos is strange in itself; the archetype simultaneously embodies the twin drives of Eros and Thanatos, sexuality and death, in a raw and primal way, carrying echoes of shadowed goeties and night-shrouded gods across the gulfs of time. The fears of earliest humanity come alive once more in the seemingly sophisticated mind of post-modern man and half-glimpsed shapes leer from the stygian gloom that bounds our civilisation.

Yet, if we search diligently behind the cultural stereotypes of the vampyre generated by the media of film and fiction in the modern era we begin to open the door upon some much-neglected areas and the vampyre is seen more clearly in a mythic and folkloric context. The vampyre mythology is essentially heathen and pre-Christian in nature and content, though it persisted under Christian forms in later times.

If we are to understand the vampyre archetype and the dark mythos of the undead in a meaningful way we must delve into the forgotten lore of mediaeval witchcraft, the traditional shamanic spirituality and sorcery of Europe and the mysteries of Slavonic folklore and paganism. In these little-explored fields the keys are to be discovered that open the passageways into the sepulchral kingdom of the

Nosferatu and enable us, for perhaps the first time in centuries, to gain some comprehension of the secrets of the undead.

No foray into vampyrolgy can afford to neglect the intimately interrelated subject of the werewolf.

Lycanthropy, the metamorphosis of human into wolf, must of necessity feature heavily in our researches - in actuality throughout Slavic and Balkan regions the same terms are found to denote both vampyre and werewolf, indicating that they are virtually synonymous. The vampyre and the werewolf, as we shall see, represent two aspects of the same dark enigma of liminality and life-in-death.

The intensely shamanic characteristics of the vampyre mythos must also be noted clearly for the undead is a night-flying wraith of the dead or the entranced who roams through the hours after sunset, sometimes in animal or bird shape, to assault and steal the vitality of the living.

Shamanism is an archaic and universal system of magically inspired mindstates, a 'technique of ecstasy' which is found all over the planet and amongst virtually all peoples at one time or another, forming the deep foundation of most religious practices and ideologies worldwide. The religion of the Palaeolithic era was distinctly shamanic and similar forms of prehistoric spirituality still exist amongst tribal peoples in various parts of Asia, South America, Australia and Africa.

The term Shaman comes, through the Manchurian 'Saman - Furious or Ecstatic One', from the Indic word 'Sram - To Heat Oneself Through Mystical Techniques'. This refers to the awakening of 'Tapas' or creative inner fire in inspired mindstates. The shaman, in his ecstatic state, recaptures

the paradisaical golden age of the ancestors and enters into the spiritual condition of the first humans who could fly and speak with gods, spirits and animals when the worlds were closer together, before the 'Great Separation' described in tribal myths.

Through omens and visitations the prospective candidate is empowered and made aware of his or her shamanic vocation, often undergoing arduous and terrifying inner and outer ordeals as part of the initiation. Shamanic initiation often involves some form of 'initiator illness' or near-death experience during which the initiate's spirit leaves the body and enters into the underworld. In the spirit-realm the magical powers of ecstatic consciousness are realised and upon returning to middle-earth the individual is endowed with shamanic powers.

Trance is seen as a symbolic death, the flying forth of the spirit from the body is something which only happens to ordinary people at the point of death itself. In this condition the shaman's spirit enters into the state of discarnate beings, ghosts and the dead ancestors - the shaman is one who, whilst living, can realise all the magical power and knowledge of the underworld of death. The synonymity of trance and death, as well as the phenomenon of ecstatic soul-flight and shape-shifting, form major elements in vampyre-mythology and reveal it's true meaning in the context of Indo-European shamanism and Witchery.

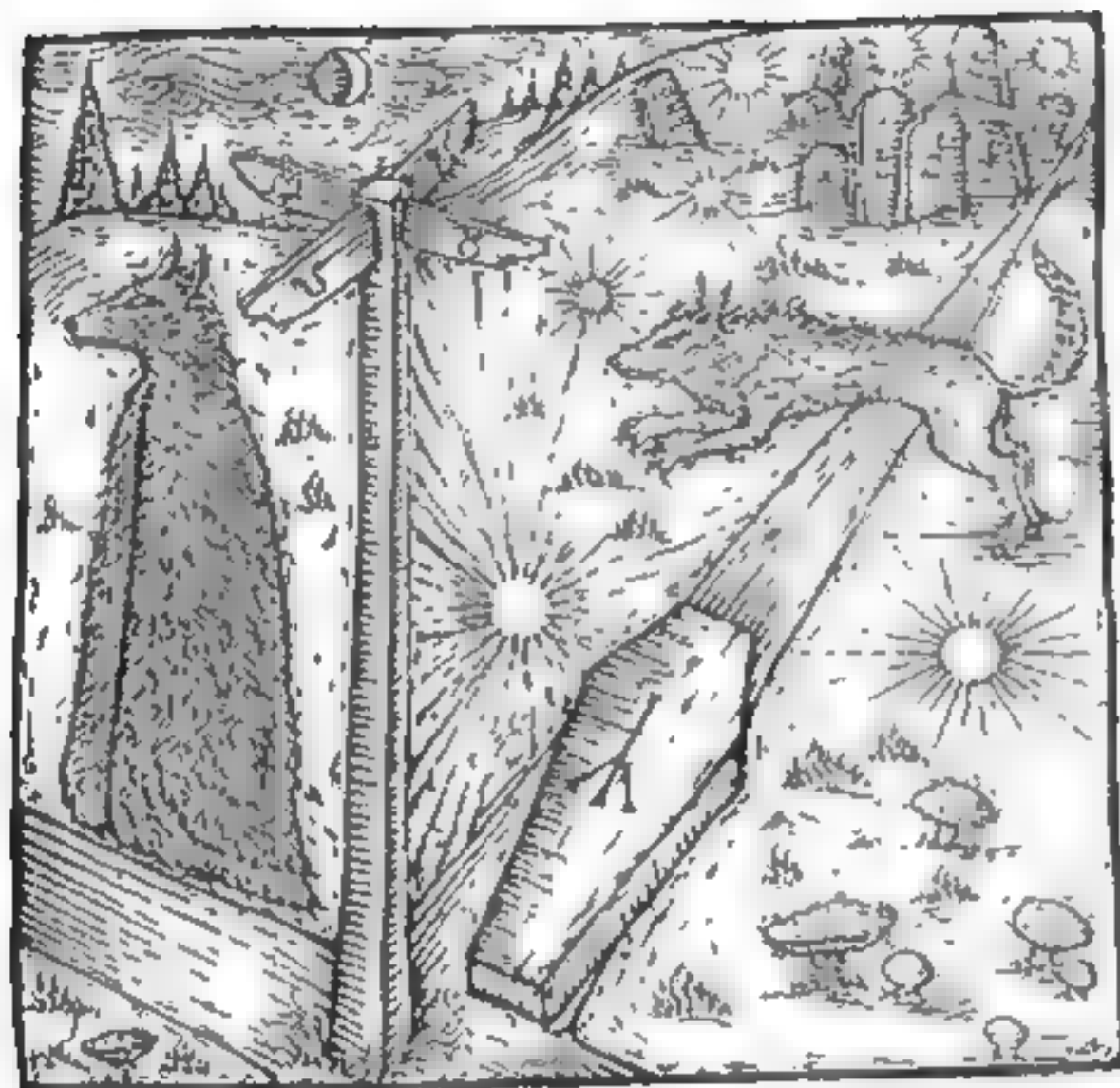
The vampyre belongs truly to this dreamlike realm of twilight wonders which lies at the liminal edge of the known and the unknown worlds. As a boundary-haunter the vampyre cannot be exorcised and no amount of capitalistic 'management culture' materialism or Marxist cant and 'social realism' can dispel our timeless awareness of the

hidden worlds which abut upon our own and whose veils sometimes grow very thin at certain times and places. Beyond the firelight of our centrally-heated enclosures the dark presses in upon us and in that obscure wilderness the shapes of witches, vampyres and werewolves can be momentarily glimpsed, daemonic denizens of the beyond who both terrify us and assure us of the reality of the spirit and the otherworlds.

On St. Andrew's Day 1993 the 'Independent' carried the following small report from Romania:

"ROMANIAN WEREWOLVES WARNING

Rural Romanians were yesterday urged to get out the garlic to fend off evil spirits stalking the countryside, A.P. reports from Bucharest. 'Evenimentul Ziliei', a large daily read mostly in rural areas, told its readers to smear garlic over their doors and windows by nightfall to ward off werewolves and other malevolent spirits on St. Andrew's Day - when superstition has it that ghosts and werewolves roam. "



CHAPTER 1

THE CHRONICLE OF THE WOLFCOATS

"But on a sudden a black cloud covered the moon entirely, and all was black utter darkness, and through the darkness he heard wolves howling and shrieking in the hideous ardour of the chase, and there passed before him a horrible procession of wolves (black wolves with red fiery eyes), and with them men that had the heads of wolves and wolves that had the heads of men, and above them flew owls..."

THE OTHER SIDE', Count Eric Stenbock

The European vampyre figure originates in the dim mists of antiquity, with roots which extend far back into the heathen tribal cultures of the Slavs, Celts and Teutons. The mythology of the undead who travel forth by night and who can assume wolf-shape

must ultimately be traced back to the Indo-European proto-culture from which those ethnic groupings became differentiated at a later stage.

When the Brothers Grimm and Max Muller demonstrated the ancestral kinship of the group of languages called Indo-European, which includes Latin, Greek, Celtic, Germanic, Slavic, Persian, Sanskrit, Hittite and Tocharian this discovery cast new light on the unknown horizons of prehistory. At first Sanskrit was posited as the primal Aryan parent-language from which all the others had descended.

In our own century the religious historian Georges Dumézil drew attention to a common triple pantheon and societal structure to be found throughout Indo-European cultures and with new leaps in archaeology, carbon dating and palaeolinguistics a more detailed and accurate picture has emerged.

The ancestor-culture from which all the Indo-European speaking groupings originally emerged were nomadic tribespeople who lived on the steppes of Southern Russia in the area to the north and north-east of the Caspian Sea some 3000 years B.C.E. The Indo-Europeans were cattle-breeding peoples who also domesticated horses and used wheeled vehicles and chariots. They buried their dead in barrow-mounds or kurgans, the so-called Kurgan Culture or archaeological chronology.

The unique feature of the Indo-Europeans at this phase, as indicated by Dumézil's findings, was a shamanic tribal religion, mythology and societal pattern based upon a tripartite structure; at the head of the pantheon we find a god of faith, social order and law such as the Vedic Mitra, Norse Tyr, Roman Deus Fidius and Celtic Noudons and by

his side the 'Terrifying Sovereign' who rules through magical power, secret wisdom and binding spells, such as the Indic Varuna, Norse Odinn, Slavonic Velinas and Celtic Lugus. These are the gods of sovereignty, law and magic, corresponding to the priestly and royal functions in society.

The second level comprises the gods of the warriors ruling over strength, vitality and defensive power such as the Norse Thor, Celtic Taranis, Vedic Indra and Slavonic Perikunas.

The third level were the gods and goddesses of prosperity, sexuality, peace and abundance such as the Roman Venus and Faunus, Norse Freyr and Freyja, the Celtic Dagda and Succellos and the Indic horae-twins called the Asvins.

Dumézil later proposed that the great triple female divinities of European mythologies resolved and embraced all three levels in a comprehensive way; he named this triple mother figure the 'Transfunctional Goddess'.

Starting in the third millenium B.C.E. the Indo-Europeans embarked upon wave after wave of migrations, expanding outwards on chariot and horseback, west into central Europe along the Danube and also into the Ural Mountains, Asia Minor, the Iranian plateau and along the Indus and Ganges rivers into northern India.

The Indo-European religion included initiatory cult-societies of warriors who devoted themselves to the Terrifying Sovereign, the god of death and wizardry. These shamanic warriors existed outside normal, ordered society and roved through the wilderness in bands, at one with the ghosts and wild beasts of the underworld. They regarded themselves as wolves and identified themselves with the dead who inhabited the 'other side'.

This cult tradition of a band of wizard-warriors roaming outside society, sometimes shapeshifting into animals and journeying into the otherworlds has survived in ancient Irish myths concerning the Fianna or war-band of the great demi-god Fionn Mac Cumhall, in the Norse Einherjar or warrior-band of Odinn, tales of Teutonic Berserkers and Tacitus' descriptions of Germanic warriors who painted themselves black and raged in the guise of the dead in martial ecstasy.

Such shamanic warrior-bands were greatly concerned with magical techniques which induced a state of magical inspiration and fury which culminated in a profound cataleptic trance during which the soul left the body often in the assumed form of an animal such as a wolf to engage in spectral combats.

The reconstructed term in the Proto Indo-European language for this state of bellicose shapeshifting and altered consciousness is *WLKwYA - 'Wolfishness, Mad Rage'. The ancient Iranian clan of the Haomavarka - 'Haoma Wolves' used the sacred intoxicant Haoma (Indic Soma) to enter into shape-shimmering trances.

The wolf has always been a symbolic beast of death and the secrets of the netherworld; Odinn is accompanied by his two wolves, Geri and Freki, and the Italo-Etruscan deity Hades was depicted wearing a wolf's head as a headdress. The wolf is a dweller in the beyond, the wild realms of the ghost-world and it is as ferocious and implacable as the jaws of death itself.

Thus those Indo-European magician-warriors who became wolves 'died' and were regarded as being wholly beyond the enclosure and laws of the ordinary world. Such warriors could kill with impunity and in like manner transgressors

against the tribal code were cast out into the wilderness as outlaws - symbolically dead already any man could murder them without fear of redress. Thus in Teutonic lands the outlaw, criminal or desecrator of temples was declared to be a 'Vargr i Veum', a 'Wolf in the Temple' whose life was considered forfeit and right down to the Middle Ages condemned criminals who hid in the forests were called 'Wolfs-Heads'. The Saxons called the gallows the 'Wolf-Tree', the 'Varg-tree'. We should also compare such linguistic relatives as the Sanskrit 'Vrka' - 'Brigand' and Hittite 'Hurkil' - 'Sex Crime punishable by Death'.

The warrior-magic of *WLKwYA was preserved in the military societies of the Germanic world, the Mannerbundo of the ancient Teutons. The Berserker-devotees of Odinn are graphically described in the Ynglinga Saga:

*"They went without shields and were as mad as dogs or wolves,
and bit on their shields, and were as strong as bears or bulls;
men they slew, and neither fire nor steel would deal with them;
and this is what is called the fury of the Berserker."*

The elite bands of Indo-European warriors drew upon the power of the Terrifying Sovereign, who was mythically renowned for his shapeshifting arts, in order to attain transformation into wolf and ursine forms.

Again the Ynglinga Saga relates of Odinn that when he wished:

"...his body lay asleep as though he were asleep or dead, and he then became a bird or beast, a fish or a dragon, and went in an instant to far-off lands."

We might also cite amongst other famous examples of these 'skin-leaping' arts the tale of the warrior Bodvar Biarki in Hrolf Kraki's saga who while battle raged, lay motionless in his tent in a deep trance; meanwhile his fetch or spirit fought in the midst of the fray in the form of a great bear.

Equally celebrated is the case of Egil Skallagrimsson's grandfather, Ulf Bjalfason who was also surrounded by sinister rumours of lycanthropic shape-changing. At the close of each day as the dusk drew in he would grow more irritable and go to bed early. It was said that his spirit roved out in wolven shape, earning him the name Kveld-Ulf, 'Evening Wolf'.

In the poem 'Hrafnamal' the Ulfhednar or werewolf-warriors are well described

*"Wolf-coats are they called, those who bear swords
stained with blood in the battle.
They redden spears when they come to slaughter
acting together like one."*

The Ulfhednar were said to wear a magic Vargstakkar or 'Wolf-Shirt' instead of chain-mail when they went into combat, according to the *Vatnsdæla Saga*.

The *Volsunga Saga* contains a classic account of a 'Wolf-Shirt' initiation undergone by Sigmund and his son, Sinfjotli. Sigmund was training his son to strengthen him

for an act of vengeance upon King Siggeir for the slaying of his kinsmen, hardening him through various initiatic ordeals. One day they go out into the forest and come across a strange hall in which two men with gold rings on their arms are sleeping beneath two hanging wolfskins.

Sigmund and Sinfjotli took the wolfskins and put them upon their own shoulders, becoming werewolves "they spoke with the voice of wolves, and yet each understood what was uttered. They stayed out in the wilds, each going his own way...". Eventually they return to human form, divesting themselves of the magical pelts and burn them. The Saga says:

*"But in these shapes of bewitchment they wrought
many famous deeds in the kingdom of King Siggeir."*

The great religious historian and philosopher Mircea Eliade has commented upon this mythic sequence:

"Now the transformation into a wolf - that is, the ritual donning of a wolfskin - constituted the essential moment of initiation into a men's secret society. By putting on the skin, the initiate assimilated the behaviour of a wolf in other words he became a wild-beast warrior, irresistible and invulnerable 'Wolf' was the appellation of the members of Indo-European military societies."

(BIRTH AND REBIRTH, New York 1958)

Also Hilda Ellis Davidson in her splendid survey *Myth & Symbol in Pagan Europe* (Manchester 1988) writes:

"The identification of wolves with young warriors being trained in fighting and hunting skills is deeply rooted in the tradition of various peoples descended from the Indo European group and found far beyond the limits of Celts and Germans..."

The Old Irish book called the *Coir Anman*, the 'Fitness of Names' mentions the figure of Laignech Faelad saying "he was the man that used to shift into faelad i.e. wolf-shapes."

The Old Norse language contains many specialised terms to describe various aspects of the shapeshifters arts and these afford many insights into the magical processes involved. The Fylgja or fetch is the 'Follower' or guardian-spirit and animal-soul double of the sorcerer which he projects through the magic of *WLKwYA. Some connect this term to the word Fulga which denotes the caul or placenta, for those born with the caul over their heads are destined to be shape-changers.

The word Hugr - 'Mind, Wish, Foreboding' can also denote a persons animal-shape sometimes seen in dreams and states of seership.

Hamingja is the mutable shapeshifting force and personal power of a warlock, again a soul-aspect closely linked with the Fetch. The word Hamr means 'Skin, Shape' and refers to the aetheric soul-sheath or wraith which can be manipulated and reformed by the imagination into many different forms by a skilled sorcerer.

Hamrammr means 'Shape-Strong' and is used to describe an accomplished shapeshifter, a Ham-hleypra or 'Skin-Leaper'. Such a supernaturally endowed individual is Eigi Einhamr, 'Not of One Shape' and possesses the ability to send his or her fetch on Hamfarir or 'Shape-Journeys'.

From these fierce and strange reaches of Indo-European shamanism the myth of the werewolf evolved in mediaeval Europe, the secret techniques of warrior lycanthropy were preserved in fragments in the hidden arts of the traditional witch or warlock, the folk-shamans of old Europe.

The Magyar shaman of Hungary, known as the Tálto, was held to be fathered by a wolf on a young woman caught unawares in the wildwood.

From the Slavic root-word Velku 'Wolf' comes the name of the ancient Slavonic caste of sorcerer-priests called the Volkhvy.

That the vampyre archetype thus represents a lycanthropic, night-flying wraith of a sorcerer or witch is amply proven when we survey the main words used for both the vampyre and werewolf in Eastern Europe and the Balkans which are all derived from the Old Slavic Velku- 'Wolf' + Dlaka- 'Coat, Shaggy Pelt', and meaning literally 'Wolf Coat'.

Such names for werewolf-vampyres begin with the Old Slavic Vulcolaca and include Slovenian Vukodlak, Polish Wilkolak, Little Russian Volkolak, Volkun, Roumanian Varcolac, Prikolitch, Albanian Vurvolak, Lettish Vilcats and Greek Vrykolokas, Braucalaque. This list virtually constitutes a vocabulary of shamanistic vampyrolgy and establishes beyond a doubt the co-identical nature of both vampyre and werewolf as one being.

Of course in Eastern European folk-tradition it is said that a man or woman who was a werewolf when alive will rise from the tomb as a vampyre after death. This might refer to ideas concerning the habits of the warlock's fetch after his physical death which might continue to haunt the community as a predatory ghost or wraith, attacking and plundering the collective field of life-force, vitality and the land's fertility.

Lycanthropic metamorphosis and soul-slipping were amongst the accusations made against the devotees of the mediaeval witch-cult, the Old Religion of Wikka, which was widespread as a subterranean cultus throughout Europe: the traditional witches were the inheritors of the dark flame of ancient wisdom which had been passed down from the earliest dawn of primeval humanity and were notorious for their night-roaming in animal-form.

In his work *"A Restitution of Decayed Intelligence"* published in 1605, Richard Rowlands wrote:

"The were-wolves are certaine sorcerers, who having anoynted their bodies, with an oyntment which they make by the instinct of the devil: and putting on an enchanted girdle, do not only unto the view of others seeme as wolves, but to their own thinking have both the shape and nature of wolves, so long as they wear the said girdle."

The famous warlock's belt of wolfskin, which must be three fingers wide with a nine-tongued buckle, is a magical symbol of the whole Hamr or shape of the wolf and to wear this enchanted girdle was, in effect, to be enveloped in the entire form and skin of the beast.

This belt, it's inner side inscribed with crooked and sinister runes was said to be given to witches and wizards by the Devil, the Great Horned Master of the Beasts and is well known in the folklore of Norway.

The 'oyntment' is the 'unguentum sabbati' or witch-salve, usually a preparation of nightshade alkaloids in a fatty base with other ingredients, some purely symbolic in nature. Deadly Nightshade (*Atropa Belladonna*) contains a number of psychoactive substances including Atropine and Scopolamine, whose effects include narcotic trance, hallucinatory visions and sensations of bodyform transformation and flight. Large doses taken over a period of time can, however, cause brain damage and fatality and it's use is fraught with danger.

Johann Weier, the demonologist and pupil of Henry Cornelius Agrippa, gave a formula for one such salve in his *"De Lamis"* as follows: acium (cowbane), acorum vulgare (sweet flag), pentaphyllon (cinquefoil), uespertilionis sanguis (bat's blood), solanum somniferum (deadly nightshade), oleum (oil).

Olaus Magna seems to refer to a potable decoction of nightshade in a drink of ale in 1555 in a chapter entitled 'Of the Fierceness of Men who by charms are turned into Wolves':

"The reason of this metamorphosis... is given by one skilled in this witchcraft, by drinking to one in a cup of Ale, and by mumbling certain words at the same time, so that he who is to be admitted into that illicit Society do accept it. Then when he pleaseth he may change his humane form, into the form of a Wolf entirely, going into some private Cellar, or secret wood."

Henri Boguet, a vicious witch-hunter and fanatic, in his *'Discours des Sorciers'* (1590) mentions a group of witches he had come across who had been accused of lycanthropic exploits and whom he had personally interrogated:

"... they said that, in order to turn themselves into wolves, they first rubbed themselves with an ointment, and then Satan clothed them in a wolf's skin which completely covered them, and that they then went on all fours and ran about the country chasing - now a person now an animal according to the guidance of their appetite...I remember once asking Clauda Jamprost how she was so well able to follow the others, even when they had to climb up rocks, seeing that she was both old and lame; and she answered me that she was borne along by Satan."

The implication of this last point is clear: the old witch-wife could race over the countryside because this was a 'shape-journey' across a visionary landscape undertaken in a dreamlike state, induced by the salve, the wolfskin and the dread power of the Great Horned One.

Going still deeper into the tradition that the vampyre-werewolf is in fact the shapeshifting fetch-wraith of a warlock or sorcerer, animated by aggressive intent, we might note that the very etymology of the word 'vampyre' provides yet more evidence for this. The North Turkic word *Ucher* - 'Witch', entered into the languages of Eastern Europe and Russia in Slavicized forms which include *Vampiru*, *Vapir*, *Vepir*, *Vampiresvam*, *Upierzyca*, *Wampyr*, *Vopyr* and *Vampyr* from which the anglicized form *Vampyre* entered our language in the eighteenth century.

The Roumanian vampyre, the *Varcolac*, is often said to be a living person who periodically sinks into a profound lethargy during which their fetch-soul wanders forth in the shape of a dog or wolf. The sleep of the vampyre is a popular memory of the death-like trances induced by wizards and witches who wished to project forth their spirits. The shamanic trance of magical inspiration, as we noted earlier, constitutes a symbolic and initiatic death state in itself, an entry into the condition of discarnate spirits and ancestors.

The 19th century magical philosopher Eliphas Levi intuited some of the main principles of lycanthropic sorcery in his *'Doctrine and Ritual of Transcendental Magic'* (1855-6):

"Let us now make bold to say that a werewolf is nothing else but the sidereal body of a man whose savage and sanguinary instincts are typified by the wolf; who, further, whilst his phantom wanders over the country, is sleeping painfully in his bed and dreams that he is a wolf indeed. What makes the werewolf visible is the almost somnambulistic excitement caused by the fright of those who behold it, or else the tendency, more particularly in simple country persons, to enter into direct communication with the Astral Light, which is the common medium of visions and dreams. The hurts inflicted on the werewolf do actually wound the sleeping person by an odic and sympathetic congestion of the Astral Light, and by correspondence between the immaterial and material body."

Werewolf lore from Brittany had found its way over to French colonial Haiti in the West Indies by the eighteenth

century and was fused with Dahomeyan traditions concerning certain totemic cults and sorcerers societies. In Voodoo the werewolf or Loup Garou is widely feared and is connected with the so-called 'Red Sects' of the sinister Petro rites. Members of such cults as the *Cochon Gris* (Grey Pigs), *Zabop* and *Bi-Sango* societies wear red vestments, horned headresses and are distinguished by a silver ring bearing the symbol of a tower.

The members of such fearful societies are sorcerers (Bocors) who work with a 'point-chaud' - 'hot point', a source of great magical power derived from the Petro-loa, the fierce gods and spirits of fire and darkness who especially patronise Bocors. The dark goddess Erzulie Zan-dor is the mistress of the 'Red Sects'. Members of the 'Red Sects' in Haiti cultivate the 'point loup-garou' or 'werewolf point' by which they can assume lycanthropic form to travel forth by night. Other forms taken include black cats, pigs, horses, leopards, owls or crocodiles.

Loup-garous are thought to be flying werewolves who soar across the night sky leaving phosphorescent trails, like comets, which are called 'nids de loup-garous', 'werewolf-clusters'. They range forth seeking blood to drink and ambush travellers in lonely places, forcing them to join in their unearthly rites and revels.

The 'werewolf point' is often conferred by the god Ogu-je-Rouge and is, like its European equivalent, accompanied by the practise of magical techniques. A loup-garou witch kindles a candle marked with three notches before she leaves for her night-wanderings; for her own safety she must return before the last notch is reached. The wrists, neck and ankles are anointed with a preparation of 'magic herbs' which remove her previous skin or appearance. Tongues of fire stream out from the witch's posterior and

armpits and feathered wings unfold from her shoulders, enabling her to ascend into the night sky.

Alfred Metraux mentions a story told to him by a Marbial peasant who -

"said that he had seen a loup-garou at the very moment when it took off from the top of a big mapou (tree). The vampire turned towards the four cardinal points and cried out 'Pati fi, yale pami move lian' (Let us be off girls, away among the liana of wickedness). The peasant lost no time in making a 'charme loup-garou',..... very powerful, since immediately afterwards one of his neighbours fell seriously ill."

(Voodoo, Yale 1971)

This Haitian example along with many others we could have cited indicates the universality of the shapeshifting theme. The fox-spirits and were-foxes of Chinese legendry spring to mind as do the were-tigers of South-east Asia and Malaya.

The initiate shamans of the Malay Peninsula amongst such peoples as the Semang, the Sakai and the Jakun, are empowered by the Tiger Ancestor. Candidate shamans go out into the impenetrable forest where in a vision they encounter a tiger on whose back they are taken to the land of the tiger-men, Kadang Baluk, the underworld. Having been magically 'killed' and 'regenerated' by the Tiger Ancestor such shamans return with the mysterious ability to shapeshift into tiger form.

The metamorphosis of human into animal and vision-

journeys in theriomorphic guise are a fundamental motif of human consciousness all over the world and are to be found as part of the body of vampyre mythology and lycanthropy in Europe.



CHAPTER 2

BETWEEN THE QUICK & THE DEAD

*"Now it is the time of night
that the graves, all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide."*

Shakespeare, 'A MIDSUMMER NIGHT'S DREAM'

Underlying both the vampyre and his alter-ego the werewolf there exists a metaphysics of liminality, a 'mythology of inbetweenness' which underpins traditional witchlore and indeed is the cosmological foundation of all archaic religions in Europe and elsewhere. This is based upon the radically different perception of time and being possessed by ancient humanity and by primal cultures today. This worldview is perhaps best elucidated in the works of Mircea Eliade, the eminent Roumanian religious philosopher where he termed it the 'myth of the eternal return'.



According to this view our modern linear view of time as a one-way sequence of unique and irreversible events, historical time in other words, is an illusion. The whole of time and existence is really cyclical, an eternal revolution which emanates from and returns to its primaeval source. The universe, the year, the month, the day, the human body and soul are all subject to these cycles.

There have been many universes before this one and will be many more after it. The cosmos emerges from the primaeval darkness and chaos at the dawn of existence and undergoes four great ages, the Aions of the Greeks and the the Yugas of Indic doctrine; these are usually characterised by gold, silver, bronze and lead/iron to symbolise the progressive coarsening and degrading of the world until at the end of the Iron Age or Kali Yuga, the exhausted creation dissolves back into the primal source, the night of the gods, prior to its rebirth and that of all its inhabitants.

This cosmic philosophy found particularly elaborate expression in the Hindu sphere and is there called the 'Inbreathing and Outbreathing of Brahma' which creates the Pralaya (Cosmic Night) and Manvantara (Cosmic Day) of the supreme godhead. The doctrines of the four great ages are to be found in Hesiod's 'Theogeny' and in the Norse Eddas where memories of a paradisaical Golden Age are also to be discerned.

The shaman, as we noted earlier, reclaims and realises the powers and faculties of the inhabitants of the Krita Yuga, Truth-Age or Golden Age, including flight, speech with animals and gods, spiritual vision and psychic inspiration which are now closed to us in the Age of Iron or Lead, which according to Indian speculation spans some 432,000 years during which human intelligence and lifespan will become progressively diminished.

The Celtic Druids taught an identical vision of cosmic cycles of periodic creation and destruction as is attested by the Greek author Strabo who reported one of their teachings:

"Men's souls and the universe are indestructable, although at times fire and water prevail."

Which is highly reminiscent of the Norse Ragnarok, the cataclysmic 'Twilight of the Divine Powers' which heralds a new Age of Gold. The Iranian and Mazdean final day, the Frashkart or 'Transfiguration, Perfection' is witness to the same ultimate vision of eternal birth, dissolution and renewal in an all-enclosed and self-contained cosmos where nothing is ever lost but only changed.

Applied to the destiny of the human soul this philosophy naturally gives rise to a doctrine of transmigration, rebirth and reincarnation through many lives, indeed many universes.

The year is also subject to and identified with this great cosmic revolution with the old year representing the old cycle of existence and time dissolving back into the ancient chaos and the new year representing the rejuvenated age and universe. Hence the New Year festivals of ancient Indo-European cultures literally represent points at which time and reality are reborn; the intercalendary period or 'gap in time' between the old and the new year is especially magical and otherworldly as it represents the return to the ultimate source, the primal, pre-creational state of the underworld from whose depths the year and the world will be magically regenerated.

During this calendrical interstice conditions become very eerie and perilous as all normal order becomes reversed and topsy-turvy: the barriers between the dead and the living, wilderness and civilisation, animal and human, all dissolve and disappear.

This is 'Ur-Time', the 'Dreaming' or 'God's Trance Hour' as it is called by Finnish shamans.

The ancient Celts reckoned the beginning of the year from Samhain, beginning at nightfall on October 31st, the beginning of the Gaulish month Samonios, the first month of the year: this was the night when the barrow-mounds were laid open, the veils between the worlds grew penetrable and ghosts, faeries and witches roved through the depth of the night in the Sluagh Sidhe or Faery Host.

In 998 C.E. this feast was instituted as an ecclesiastical occasion on which mass was said for the hallowed souls of the departed, by St. Odilon, Abbot of Cluny. The Christian feast of All-hallows became quickly established amongst the Eastern and Catholic churches and has survived along with its lurking Celtic-heathen ceremonial and masks to the present day as Hallowe'en, beloved of children despite the rather sick propagandism of right-wing Evangelicals who like their Puritan forebears have long wished to suppress this ancient feast day - a forlorn cause if there ever was one as the popularity of Hallowe'en seemingly grows by the year

Hallowe'en, in Welsh Celtic tradition is the time when the spectral Cwn Annwryn or Hounds of Annwryn, ride forth across the night-skies in the train of their lord, the wild Horned One, Gwyn Ap Nudd who is the king of the underworld and of the treasures and phantoms of the Great Below. The Horned God of Samhain leads his host of ghostly

warriors, animal-men and chthonic spirits up from the vasty deep on this night as the Kingdom of Misrule is temporarily established.

In Roman, Greek, Germanic and Slavonic calendrical cycles this 'gap in time' falls at midwinter for the 'Twelve Nights' of Yuletide, the Twölvén or Zwölften, with substantially the same myths and associations.

The Roman midwinter festival of the Saturnalia was characterised by orgiastic revels and social reversals with masters waiting upon their slaves and the sacrifice of an ass to the god Saturnus, who was king in the original Golden Age - that moment of original creation which has been regained. A similar tradition lived on in the Middle Ages in Europe with the election of a Bishop of Fools or Lord of Misrule, the earthly representative of the Horned Lord of the Wild Hunt: the election of the Lord of Misrule or Christmas Fool took place at All-Hallow's Eve and his reign extended to Candlemas Eve. The Christmas Fool represents the Old One as the King of Winter, the dark antlered Wyldeman decked in evergreens and animal pelts, crowned with holly and mistletoe and bearing a staff entwined with ivy whose ecstatic and wild appearance ushers in the dreamlike kingdom of misrule. In Germany the Elves were said to return to the houses of the living on Christmas nights, leaving their footprints in the hearth ashes.

In ancient Germany and Scandinavia the New Year of twelve months was magically regenerated from the twelve 'Heilige Nacht' or Holy Nights which form the 'time between the times' when the Wild Hunt, Wutanes Heer or Furious Host of the god Woden rages forth along with Dame Holda's company of witches. In Iceland this is called Odinn's Yule Host and across Germania these twelve nights present corresponding weather-omens for the twelve months ahead.



This annual 'time between the times' during the Twelve Nights of Yule is reflected in miniature in the diurnal cycle of day and night, where it corresponds to midnight, the 'witching hour', when the crack between the worlds flickers wide open and ghosts, hobgoblins and night-hags travel through it. In English rural lore those children born upon the stroke of midnight are able to see the spirits of the dead and Herne the Hunter with his Wild Chase.

The time of dusk, between the day and the night is yet another time of magical liminality and in the French countryside the hour of evening twilight is described as 'between the dog and the wolf'.

This widespread concept of the cyclical universe, the repeated rhythm of the emergence of cosmos from chaos and its dissolution in order to be reborn, provides the true context for understanding vampyres and werewolves in traditional lore. In particular the 'gap in time' at midwinter is of central importance in vampyre mythology, as we shall see.

The vampyre-werewolf belongs to the haunted realm of inbetweenness and prowls that uncanny and spectral territory at the known world's outer edge, between the domains of the dead and the living. The Twelve Nights correspond by analogy to the Norse Ragnarok when fire and water consume the universe, which in the Eddas is called 'Varg-old' or 'Wolf Age' when the Fenris-Wolf who embodies the titanic forces of night and chaos, will overwhelm all order.

The connection of witches with wolves was so proverbial amongst some Continental Gypsies that the howl of a wolf would provoke those sitting around the camp-fire to remark:

"Take care, it may be a witch."

In his *'Admirable and Memorable Histories'* (1607) the French historian J. Simon Goulart summarised the legends prevalent in Livonia, Prussia and other areas concerning the Yuletide werewolves whose transformations 'happen every yeare twelve dayes after Christmas':

"Presently after that Christmas day is past, a lame Boye goes through the Countrey, and calls the Devil's slaves together, being in great numbers, and enjoynes them to follow him. . then presently comes a great man, holding a whippe made of little chains of iron, wherewith he makes them to advance . Being upon the way, behold they are all (as it seems to them) changed and transformed into Wolves. They are thousands of them together, having for their conductor and guide this Whippe-carrier, after whom they marche, imagining that they are become Wolves."

In this mysterious 'Wolf-Master' who leads the lycanthropic armies at midwinter it is not difficult to discern the Old God in one of the fiercest of his guizer's masques, that of the great Werewolf-King of Yule whose grey hordes pour across the starlit snows of middle-earth at midnight.

In Poland an excitable, intoxicated person is described as being like one 'who runs round at Christmas in a wolfskin', a werewolf-mummer. In the Italian province of Campania it is held that those born on Christmas night are destined to periodically transform into the 'lupo mannaro' (werewolf) and in Naples individuals born upon Christmas Day are said to possess tails and become lycanthropes.

Reginald Scot in his *'Discoverie of Witchcraft'*, published in 1584, recounts the same Livonian legend

"...yearelie (about the end of December) a ceretne knave or devil warneth all the witches in the countrie to come to a certeine place. the capteine witch leadeth the way through a great pool of water: manie millions of witches swim after. They are no sooner passed through that water, but they are all transformed into wolves...After twelve daies they retorne through the same water, and so receive human shape again."

The enchanted waters which the werewolf-witches must cross is the boundary-river between the worlds like the Greek Styx, the Welsh Gwyllionwy and the Gaulish Morimarusa. It is found also in the old tales of Arcadian werewolves who had to swim across a body of water in order to attain lupine form and the stream which divides the village and the shadowed forest of the 'loup-garoux' is also a feature of Breton folk-tale.

Serbian tradition relates that the Vlkoskak, the werewolf-vampyre joins his companions at midwinter each year, hanging their wolfskins on the branches of trees. During the seventeenth century the Lettish peoples would sacrifice a goat to the wolves at a crossroads at Christmas and throughout Lithuania the very word 'wolf' was proscribed during the Twelve Nights.

Olaus Magnus describes the werewolves of Livonia in his *'History of the Northern Peoples'* (1556);

"In the Feast of Christ's Nativity, in the night, at a certain place, that they are resolved upon among themselves, there is gathered together such a huge multitude of Wolves changed from men that duell in divers places, which afterwards the same night doth so rage with wonderfull fierceness... they set upon the houses of men that are in the woods with wonderful fierceness... They go into Beer-Cellars and there they drink out of some Tuns of Beer or Mede...wherein they differ from natural and true Wolves...."

Regarding the proclivity that werewolves possess for strong alcoholic beverages we might note that the Slovaks use the term Vlkodlak (werewolf) for a drunkard in whom intoxicating liquor has brought out the animal side.

Amongst the odd matter preserved in Olaus Magnus is the following fragment:

"Between Lithuania, Samogetia and Curonia, there is a certain wall left, of a castle that was thrown down; to this at a set time some thousands of them (werewolves) come together, that each of them may try his nimblenesses in leaping; he that cannot leap over this wall, as commonly the fat ones cannot, are beaten with whips by their Captains. And it is constantly affirmed that amongst that multitude are the great men and chiefest Nobility of the Land."

The vampyre also is an inhabitant of these unearthly liminal regions of space/time, belonging as it does to another dimension than we normally encounter in ordinary consciousness.

In Bulgaria the Twelve Nights of July are called the 'Unclean Days' and at this time all spirits, vampyres and witches are out and about with the dark powers holding sway over the world. People who are born or who die during the 'Unclean Days' are fated to become 'undead' and to wander in the night as a vampyre.

For those individuals unlucky enough to pass away during the 'Unclean Days' in Bulgaria certain preventative measures can be assayed in order to deflect this ghoulish destiny. Amongst such measures is the 'Second Burial' when after a wait of a few years the family gather about the tomb of the deceased person; the priest approached them bearing a spade, a lighted taper and a cross. He said a brief prayer and the bones of the dead person were exhumed and laid upon an outspread white sheet which was then taken up by four young men, one at each corner, and carried three times sunwise around the church, symbolically reintegrating the remains into the cosmic order. The skull was then washed with wine and dried with the grave shroud; after consecrated oil and wine were poured into the open grave the skull and bones were re-buried and the wrath of the dead was considered to have been averted.

The Twelve Nights are the time of the vampyre across the Balkans and Eastern Europe, as they are of the werewolves.

In the Greek Orthodox ecclesiastical calendar the Twelve Nights are known as the Dodecameron and throughout the Aegean islands this is the season when the Kallikantzaroi appear. The Kallikantzaroi are wild, hairy beings, semi-animal in nature with cloven hooves, horns, sharp fangs, long tails and claw-like nails or talons. For most of the year they are occupied in the underworld attempting to saw through the tree that supports the world but at Christmas they are released and rise up into our world.

Led by the lame Great Kallikantzaros who rides a cockerel as his steed, these daemonic beings tear through villages, houses and along roads and pathways during the Dodecameron. On islands such as Tenos the Kallikantzaros is thought to be a transformed human being, laid under this spell by being born with a caul during the Twelve Nights but on the Greek mainland it is considered to be a wholly infernal being. Those people who are unfortunate enough to cross the path of the Kallikantzaroi on these nights will be challenged with the cryptic question 'Hemp or Lead?'. Should they give the former as the response they will be released unscathed but if they give the latter a horrific attack will take place, leaving the victim lacerated and half torn apart by their cruel talons.

The term Kallikantzaros derives from the ancient Greek 'Kalos-Kentauros' - 'Fair or Beautiful Centaur', Kentauros being cognate with the Indic Gandharva, the equine forest-being who blesses marriages and guards the Soma brew in the 'Rig-Veda'. In Macedonia, Crete and Cynouria there also exist the Lykokantzaroi or 'Wolf-Centaurs'.

The annual apparition of these Gandharvic werewolf-centaurs during the Dodecameron is a Greek folk-tradition analogous to the northern lore of the Wild Hunt and Herlathing. Both illustrate the same dissolution of the divide which separates animal and human nature. Serbian folklore likewise avers that the Sintari or centaurs roam forth on St. Theodore's Day around the Kalends of January.

The Great Kallikantzaros embodies a Hellenic analogue to the old Horned God of the witches who led the Wild Chase of the dead in the north. The Centaur King is fixed in the heavens in the midwinter constellation of the Archer, bearing his yew-wood bow and quiver of flint-tipped reed darts. He fires the fiery magic arrow of life/death through



the gap in time to kindle the flame of the reborn year and the new World-Age.

The propitiation of spirits, ghosts and daemons at the 'time outside time' is an extremely ancient and deeply rooted custom across Europe and is truly ubiquitous. We see it in the old Lithuanian offerings made to the ancestral spirits or veles around the first of November, the feast of Velinas. At this time the one-eyed god of the dead, Velinas rode across the stormy darkness of the night with his host of shades.

At the 'Feast of the Veles' the ancestral ghosts were given beer libations and food as the following prayer was intoned:

"Grant us Veles to be healthy. God speed, bless our relatives, peace to this home, return to where our destiny leads you and remember not to do any harm to our yard, garden, grove and fields."

*(Ramuva / Lithuania: Dainu's Siritus,
The Cauldron #66)*

The otherworldly spirits and ghost-daimons who roved the earth during the 'nights of inbetweenness' were seen as both auspicious and fearful, sinister and benign. The dead are both friendly and threatening and this ambivalence is borne out in the web of interrelated cosmological, chronomantic and folk-magical lore we have here sketched out. It is in the context of this cyclical and self-rejuvenating world-pattern, inherited from the psycho of prehistoric humanity, that the lore of the werewolf and vampyre at last starts to make sense.

The Christian veneer now falls away and the lycanthropic vampyre stands forth from the shadow-realm as a minister of the 'other side', the immemorial kingdoms of the night and ancient chaos from which all things have emerged and to which they must return. The vampyre as an agent of the pre-creational state to which the dead return between incarnations, makes for a figure both alluring and threatening. The vampyre represents that incursion of the unknown into the known, the wilderness into the cultivated garden, the unconscious into the conscious, the animal into the human, which we all instinctively fear from our earliest childhood.

It is in this sense as a daimonic denizen of the 'great inbetweenness' that we can finally begin to penetrate the deepest riddle presented by the vampyre, along with the conceptual keys provided by ancient Indo-European shamanism. As James Dickie has written so perceptively and eloquently:

"Most mysterious and intriguing of all occult phenomena, the vampire, whatever his social status in life, becomes in death the expression of sadistic erotomania at its intensest. He is the hyphen between life and death: through his agency death poaches upon the reproductive function peculiar to the living. All the evidence amassed to prove the existence of the vampire contributes not an iota to his understanding, for in spite of all efforts he remains an undecipherable hieroglyphic in the language of the Unseen."

The shudderings of Christian polemic or the feigned credulity of 'occult investigators' and 'vampire experts' will not avail us in our search for this elusive dweller in the

glooms of Hades. Only through the lens of the mythic imagination can we descry the dark flight of the vampyre across the collective imagination of Europe and elsewhere, risen like black lightning from the chthonic depths of the unconscious mind.



CHAPTER 3

VAMPYRE-GODS

*"I invoke you Prosperina...as the infernal aspect
of the triple Hecate who allows ghosts to enjoy
secret intercourse with me."*

Lucan, 'PHARSALIA'

"There are two Gods, One Above and One Below"

Saying of the Slavic Volkhvy

The lycanthropic vampyre of Slavonic and Balkan folklore assumes the characteristics of a vaster and darker pantheon of divine exemplars. The ghastly and dread gods and goddesses of magic, death, trance and liminal paradox provide the archetypal patterns of spirit-flight and animal metamorphosis as well as the unquenchable thirst of the dead for the subtle essences within blood or, as in the case of the Livonian werewolves, strong ale.

The traditional folk-vampyrology of Slavonic Eastern Europe and Russia and the mysteries of the werewolf-cults of antiquity and the Middle Ages were presided over by these dark deities.

The Roumanian Varcolac cultus and the Old Slavonic Vulcolaca undoubtedly looked to the Indo-European 'Terrifying Sovereign' as their patron and the source of their strange powers. The Terrifying Sovereign represents the god of the aristocratic wizard-priests and sorcerer-warriors of the trans-Caspian steppes. The Master of the Mysteries who rules through his magical binding power over the whole universe. His traits, as far as they can be glimpsed through the mists of prehistory, are those of shamanic sovereignty and he is the ferocious and sinister lord of inspired wisdom and transformative consciousness, cunning, many-aspected and omniscient.

The Terrifying Sovereign, though the master of the world-order, is also possessed of the secrets of the dead in the underworld, being a shapeshifter and wizard-god who walks between the worlds and between different states of consciousness. He is a liminal god who traverses the 'Great Inbetweenness' betwixt the island of order (Middle-earth) and the oceans of primordial chaos which surround it. This deity is a binder who lays the fetters of fate upon the individual and his original Indo-European name was derived from the term *GWOR-W-ON meaning 'Magical Binding' from which the Greeks inherited their god Ouranos/Uranus and the ancient Indians, their god Varuna.

The Terrifying Sovereign of ancient Celtic religion was represented by the god Lugus or Lugh, especially in his dark chthonic aspect as the Horned God of the Underworld. To the Germanic tribes his characteristics were assumed by the great god Wodhanaz, the Norse Odinn, who we should

remember, presided over the Yule Host/Furious Host and the Werewolf-Cult of the Ulfhednar or 'Wolf-Coats'. In the ecclesiastical ordinances of Cnut we find the term 'Wodfreca Werwulf' = 'Wild or Furious Werewolf', employing the Germanic root-word Wodh- which signifies 'Ecstasy, Fury', the shamanic quality of consciousness embodied by Wodhanaz.

The Slavonic transfiguration of this important Aryan deity is of particular relevance to the elucidation of esoteric vampyrolgy and the mysteries of shamanistic lycanthropy

The Terrifying Sovereign of the Slavic nations bears several names according to regional/ ethnic differences. In Grunau's 16th century 'Prussian Chronicle' we find described the highest deity of the Old Prussians, the dread god of death and magic called Patollo who headed the triad of Perkuno, the thunder god and Potrimpo, god of joy and fertility. Patollo was depicted as an ancient man with a cadaverous complexion and a long green beard, wearing a white turban-headress. His shrines were adorned with skulls, human, equine and bovine

According to the eminent Indo-Europeanist Jaan Puhvel we may interpret the name Patollo as meaning 'Underground', relating it to the cognate Indic term 'Patalam' - 'Underworld'.

Elsewhere he is called Pecullus which derives from the Lithuanian Pykti = 'Wrathful', again with shamanic resonances. Pikulus is also the Lithuanian for 'Devil, Daemon' and old accounts classicize him as Pluto and the leader of the Furiae, calling him the 'God of Airborne Ghosts' and the 'God of Hell and Darkness'.

The 17th century German folklorist Matthias Praetorius mentions that this god was worshipped at Romove under the name Pykullia up into the Middle Ages.

Amongst the pagan Lithuanians he was called Velinas, whom we encountered earlier as the chthonic, night-flying deity of the Veles or ancestral ghosts who roam across the worlds during his festival around November the first. Velinas is the one-eyed lord of the ghost-riders who rage through the night-heavens and is connected with hanging and the slain as well as the darker magical arts. He lurks behind the figure of the devil in later Lithuanian folktales. His consort was the goddess of the ancestors, Veluona; the Lithuanian town of Veluana on the River Nemunas was named after her as it was one of her principal cultic centres, the church having been built on the site of her temple-sanctuary. The great god Velinas and the dark mother Veluona rule over the shades in the nether regions, the earth, waters and hidden riches as well as being the wardens of the fertility of land and beasts.

In Russia he was known as Volosu, lord of the beasts, the god who was called upon in ancient lycanthropic spells in this part of the world and referred to in the saying 'What the wolf has in his teeth, that Yugory (Volosu) gave.'

In the epic poems or Byliny of the Russians this god became transformed into one of the Bogatyri, the 'Elder Valiant Champions' under the guise of Volga, who was possessed of 'crafty wisdom' and occult knowledge. In the oral Bylina tradition which began to be written down in the 17th century Volga is the great 'Vescij' or divine wizard and also bears the title Volkhv meaning simply 'Sorcerer'.

Volkhv was said to have been sired by a dragon and his birth was accompanied by an eclipse and mighty

earthquakes. Early in his career Volkhv learned the language of animals and he was renowned for his lycanthropic powers as the king of the werewolves. Besides his wolf-shape, Volkhv could also 'shimmer' or 'skinleap' into a shining hawk, a white, golden-horned bull and a tiny ant for he could 'make sorcery'.

Though in origin a Slavonic pagan god, Volkhv or Volos became famed in the poems as a defender of the Russian Orthodox enclave of Kiev against the 'Indian Tsar' who wished to put all churches to the flame.

Here we should note an important Russo-Slavonic word-connection between the werewolf-wizard Volos, Volga or Volkhv and the name of the priest-sorcerers of the pagan Slavs, the Volkhvy. This connection links these both to the Russian Volkolak = 'Werewolf, vampyre', all stemming, as we saw earlier from the Old Slav Velku = 'Wolf' and, further back, from P.I.E. *WLKw = 'Wolf'.

In the classical world of Greece and Rome we discern vampiric traits in the great funereal goddess Hecate and her emissaries and ministers. In origin she was Thracian and her name means 'She Who Works Her Will'. Older than the Olympian gods, Hecate was the daughter of the Titans Perses and Asteria and was the patron goddess of witchcraft and the moon, often shown in triple form as three goddesses standing back to back, bearing a key, a blade and a torch. These three aspects are Hecate, Proserpina and Diana and her totemic animals are the black sow, mare and bitch. Hecate's power likewise extended through heaven, earth and the underworld and she is yet another version of the great transfunctional goddess of the Indo-Europeans, the dispenser of wisdom, victory and wealth.

The triple Hecate was especially worshipped at crossroads where three paths met and at such liminal places offerings were made to her on the eve of the full moon. As well as being the goddess of purifications and the expiations of sins and guilt, she is especially mighty as the goddess of witches, enchantments and the dark magic of the left-hand path. She was the one who sorcerers and night-witches called upon in their charms and she sent her emissaries to torment those individuals who had offended her.

Chief amongst such daemonic goddesses are her daughters, the Empusae, who are beautiful female spirits with bronze feet who attack sleeping people, and the Mormo. Also relevant here are the blood-sucking Lamiae and the Striges (Screech Owl Witches). Regarding the Roman witches called Striges we should note that in Roumanian folklore vampyres are called Strigula and Strigoi - when the Roman province of Dacia was evacuated by the legions in 271 C.E. and waves of Slavic, Gothic, Gepidic and Hunnish invaders swept across the land, the latin-speaking population took refuge in the mountains of the Transylvanian highlands, bringing a distinctive Italo-Roman flavour to the language, culture and folklore of the region.

A fragment of an ancient Greek incantation to the goddess Hecate has survived and runs as follows:

"O Friend and Companion of Night, thou who rejoicest in the baying of dogs and spilt blood, who wanderest in the midst of shades among the tombs, who longest for blood and bringest terror to mortals, Gorgo! Mormo! Thousand-faced Moon, look favourably upon our sacrifices!"

An evocative chant that conjures up all the mysteries of Hecate as the goddess of blood, the shades of the dead and nocturnal sorceries.

Another chthonic and sanguinary archetype is that of the Hebrew Lilith/Naamah who is the queen of the night, the earth, sexuality and the succubi-spirits in Judaic apocryphal lore. Lilith derives from Canaanite earth-goddesses and from the Assyro-Babylonian Lilitu which signifies 'Lasciviousness'. She is shown in ancient iconography of the Middle East as a beautiful woman with clawed owl feet, standing on a pair of lions and flanked by two owls, her sacred birds. The erotic mistress of the night, in Cabalistic tradition was said to be Adam's first wife and esoterically Eve and Lilith represent the bright and dark faces of the great goddess, AIMA and AMA, the two aspects of the sephirah Binah on the Etz Chaim (Living Tree), the sacred glyph of Jewish mystical tradition.

In contrast to the Biblical account, Lilith was created from the earth with Adam and it was her proclivity for being on top during sex that offended the touchy patriarchal sensibilities of Jehovah and early Rabbinical scholars

Refusing to accept Adam's chauvinistic domineering Lilith flew away to the Red Sea on whose shores she mated with devils, giving birth to satyrs and demons at the incredible rate of a hundred a day. According to rabbinical lore she wanders through the night copulating with sleeping men and from their emissions are bred the spirits which inhabit the hidden places of the earth.

At any rate Lilith was banished into the realms of the night and the wild wastelands outside the cities: she is reputed to have hairy legs which yet again emphasizes her association with untamed nature and the wild animal side of things.

Lilith's role as the Wild goddess is explicitly alluded to in Isaiah xxxiv, 14.

"And the wild beasts of the desert shall also meet with the wild beasts of the island, and the satyr shall cry to his fellow: the screech owl (Lilith) also shall rest there, and find for herself a place of rest."

The Psalms call her 'the terror that walketh in darkness' and in the *Book of Job*, Lilith's brood are referred to in the following words. 'her young ones also suck up blood.' Matthias Praetorius refers to the apotropaic measures taken to avert Lilith's night-visits and particularly her attacks on children in his '*Anthropodemus Plutonicus*' (1666):

"The Jews banish this first wife of Adam by writing on the walls, ADAM CHAYA CHUZ LILITH (Keep away from here Lilith)"

By the mediaeval period Lilith had become assimilated with native European goddesses of the underworld such as Herodias and Dame Hulda and is often referred to in folk-spells from Eastern Europe. In particular the owl has always been especially sacred to the European witch goddess whose symbol is the tri-forked 'Witches Foot'. The vampyre of Roumanian folk-tales often looks entirely human but arouses suspicion on account of having cockerel's feet. On the deeper levels of shamanistic symbolism such ornithomorphic attributes invariably indicate soul-flight and the archaic motif of the bird-soul or fetch.

Among the Slavic Gypsies the hag-goddess Bibi embodies both the cholera and a traditional concept of a Romani vampyre-goddess. Slavic Gypsies also leave food-offerings of milk, bread and sweet halva to propitiate the vampyres in customs very reminiscent of faery-oblations given to the Bwca or hobgoblins in old Wales.

This tradition of sacrificial offerings to vampyre-gods thrives with especial potency amongst various tribes of India amongst whom the undead or Bhuta are worshipped in an ancestral-cultus. The Bhuta are thought to be the shades of dead Hindus and can appear in several shapes and are often seen as shadowy figures in graveyards and lonely places at night whom it is distinctly perilous to encounter. The Bhuta feed on excrement and intestines if not propitiated and cause disease and death in the community. In an article from the 'St. James's Gazette' from 1888 we read:

"Every village, graveyard, burning-ghat, has it's special bhut or bhuts...Every Hindoo has a guardian bhut that requires propitiating, and the guru is the medium."

Though the Bhuta are often fearful to behold they are tricksters who like to lead travellers astray such as is told of the tall, luminous Bhuta of Awadh, an account which echoes the tales of 'Pixy-Led' travellers in Cornwall and other aspects of Faery-lore.

Shrines to the Bhuta are called Bhandara and the focus of obligations being the 'spirit-house' where the Bhuta resides and accepts offerings of flowers and burning perfumes.

A large shrine is called a Bhutastan and may serve an entire village. In it are placed brass images of the Bhuta as semi-animal daemons and at certain night festivals shamanic ceremonies take place around the shrine. The guru, holding the shrine-bell in one hand and the ritual sword in the other, dances to a group of drummers, imitating the Bhuta. Sometimes the dancer is painted in yellow, white and red pigments and having reached the crescendo of the performance will become still as trance-ecstasy takes hold. At that moment of magically-inspired consciousness the voice of the Vampyre-Ancestor speaks through him and communicates with the living. Blood sacrifices follow along with coconut-milk and rice-balls boiled in milk.

The vampyre, like the Celtic faery or Teutonic elf, is the object of an ancestral death-cult and is seen as a profoundly ambivalent entity, a dark manifestation of the sentient 'otherness' which circumscribes human life.

The vampyre-panthéon ranges from the great gods of deathlike trance and wizardry to the goddesses of the night-side of nature and down to the realm of the shades themselves. They personify some of the deepest structures of the psyche and are the ultimate powers of darkness which stand behind the turning of the aeonic cycles of the universe, the Old Ones from before the dawn of ordered time and space.

Charles Lamb might have had the vampyre in mind when he wrote that brilliant passage in his essay 'Witches and Other Night-Fears':

"Gorgons and Hydras, and Chimaeras - dire stories of Celaeno and the harpies - may reproduce themselves in

the brain of superstition - but they were there before. They are transcripts, types - the archetypes are in us, and eternal... These terrors are of older standing. They date beyond body - or without the body, they would have been the same.... That the kind of fear here treated is purely spiritual - that it is strong in proportion as it is objectless on earth, that it predominates in the period of our sinless infancy - are difficulties the solution of which might afford some probable insight into our ante-mundane condition, and a peep at least into the shadowland of pre-existence."



CHAPTER 4

VAMPYRES, WEREWOLVES, VERSIPELLES: AN ALPHABETICAL GUIDE

"There was once a time when Vampyres were as common as blades of grass, or berries in a pail, and they never kept still, but wandered round at night among the people."

ROUMANIAN FOLK TALE

ALP: (German)

Avampyre-incubus or predatory blood-drinking ghost in German lore who flies out at night to suck at the breast of a sleeping man or child, drinking their blood and who drains the milk from cattle and women. An accomplished shapeshifter the Alp can appear as a bird, cat, pig or dog and wears a 'cap of

concealment' (Tarnkappe) which bestows invisibility and magical powers when worn. When women use a horses collar to facilitate labour the newborn child is destined to become an Alp. It often enters the bodies of it's victims as a mist or in serpent form. The name derives from the same Teutonic root as Alf or Elf, meaning the 'Shining White One'. Essentially a dangerous and malefic Elf.

AGRIOGOUROUNO: (Macedonian)

The Agriogourouno or 'Wild Boar' in Macedonian lore is a shapeshifting phenomena commonly thought to afflict Turks who have led especially wicked lives or never eaten pork and who are thus fated to become were-boars, before and after death. The change is signalled by the individual falling on to all fours and grunting in a porcine frenzy until after a short space he tears off across ditches, hedges and streams making for the open countryside. The Agriogourouno spends forty days in this state attacking travellers and paying aggressive calls at the houses of his enemies before going up into the mountains to exist permanently in the state of a were-boar.

BAOBHAN SITH: (Scottish)

Faery-vampyres who are said to haunt wild and lonely spots in Ross-shire, especially ruins and deserted shielings. The BAOBHAN SITH appear as beautiful young women dressed in green with long golden tresses who prey on hunters and young men caught in the wilderness after sundown; those who are imprudent enough to yield to their advances are often found afterwards completely drained of their blood.

BLAUTSAUGER (Bosnian/German)

Meaning literally 'Bloodsucker' this term denotes a vampyre, a denizen of deserted graveyards and burial grounds in Bosnia and certain regions of Germany.

BRUXSA: (Portugese)

A female vampyre-witch who at nightfall transforms into a great night-bird and flies off to the sabbat to meet with her daemon-lovers. Bruxsas also attack and terrify benighted travellers, sometimes seducing men they come across in the wilds. After a full night of such unholy pleasures the Bruxsa returns home and sucks the blood of their own offspring. In essence the Bruxsa is a predatory witch who sends forth her fetch in ornithomorphic fashion in order to travel by night with aggressive intent

BURCULACAS: (Greek)

Term used in Greece for a vampyre-lycanthrope. Variants include Broucalaque and the more common Vrykolakas

CAT- WITCHES: (European)

Allied to the general vampyre/werewolf mythos is the idea prevalent in Europe and elsewhere that witches transform themselves into cats and undertake their night-jaunts in feline guise. This tradition is attested to in many accounts from Ireland, Wales and Scotland. In parts of France, witches always assume the shape of black cats and would gather in such forms to celebrate the sabbat in the spectral

old forest of Bonlieu. Slavic Gypsies hold that vampyres can appear in cat-shape and the Romani witch, the Chovihani, can move about after dark as a large black cat.

CHESME: (Turkish)

This term, meaning 'Fountain-Cat' is used in some Turkish districts to describe a vampiric cat-spirit which inhabits springs and bodies of water and lures young men to her in order to kill them

DACHNAVAR: (Armenian)

A spirit which haunts lonely mountain areas in Armenia and attacks wayfarers, drinking their blood from their toes as they rest.

DEARG-DUL: (Irish)

A vampiric faery-ghost in Irish Celtic lore whose name means 'Red Blood Sucker'. A female entity of this type is said to dwell in a ruined church near Strongbow's Tree at Waterford and is said to be a ravishingly seductive woman who rises from her grave at night to entice prospective victims into her deadly embrace. Once located, a cairn of heavy stones must be built up over the grave of a Dearg-Dul in order to block it's point of entry into this world

DOPPELSAUGER: (Wendish)

The Doppelsauger or 'Double-Sucker' is the name given to the vampyre by the Wendish peoples of northern Germany and refers to the tradition that if youngsters weaned from breast-feeding should again suck of their mother's milk they will become 'undead' in the post-mortem state. The Doppelsauger causes the wasting away of near relatives by eating it's own flesh as it lies in the tomb, undecayed.

As the Doppelsauger can only return by the same path as it left the house, a coffin must be carried out under the raised sill of the door which is then lowered and tightened fast. An exhumed Doppelsauger is despatched by having the back of the neck sliced off with a blow from a spade.

DHAMPIR: (Serbian)

A Dhampir is the son of a vampyre and a living woman and is usually characterised by his boneless and rubbery body and by his psychic vision which enables him to see vampyres. These uncanny powers of seership serve the Dhampir well in his shamanic function of detecting and fighting off vampyres who threaten the community. In various regions of Serbia the Dhampir continued to practise his ritualised combats in exchange for cash payments until the late 1950's, keeping alive the ancient office of shamanic exorcist.

DRAUGR: (Old Norse)

Signifying 'Death-Walker' the term Draugr in the old Northlands was used to refer to an 'undead' one or ghostly

revenant, often raised by a skilled necromancer to be dispatched on some nefarious errand. Such beings were deeply dreaded by the Norsemen and were also known as *Aptrgongumenn*, the 'Walking Dead'. Runic spells were inscribed on the stones of graves to stop the dead individual from wandering, such as that carved upon the Scandinavian Kalleby Stone which runs 'THRAWIJAN HAITINAZ WAS' - 'He (the deceased) was ordered to pine (for the grave).'

DSCHUMA: (Roumanian)

The Dschuma is a spirit who appears as a fierce virgin or dark hag whose appearances bode an outbreak of cholera. This witch-spirit wanders naked and wailing through the hours of darkness when disease and pestilence are abroad. To allay her wrath seven old women must spin and sew together a red shirt in one night whilst maintaining utter silence: this garment is then hung out for the Dschuma as a propitiatory offering.

ERETICA: (Russian)

The term Eretica refers to a heretic or one whose unconventional views doom them to become a vampyre after death; a late view in historical vampyrology which was encouraged by the Orthodox Church to discourage witchcraft and sorcery. An Eretica is a woman who during her lifetime has made a pact with the Devil and practised dark magic. Such will rise after death and join with her companions in ghostly sabbats among the crags and ravines. Late autumn and spring are the periods when the Eretica is most dangerous and active, inflicting death and harm by exercising her 'Evil Eye'.

FROG: (European)

The frog and the toad both feature heavily in the mythology of European witchcraft. Around Mantua in Italy it was called 'Fada' or faery and amongst the Gypsies the Devil bears the name Beng meaning 'Frog-like'. A frog or a toad hopping over one's foot is regarded as an omen of death in parts of Europe. A favourite familiar of witches, the frog is also among the shapeshifting guises assumed by the vampyre in Wallachian folklore: red-haired men are supposed to take the form of frogs after death in order to suck the blood of slumbering women.

GARWAF: (Norman)

Word for the werewolf in old Normandy. Other old French words for the lycanthrope include the Breton Garwall, Guaroul and Garol as well as the Gairol of the Haute Maine.

GERULPHUS: (Low Latin)

A word used for the werewolf in the writings of the Middle Ages.

GHERWOLF: (Dutch)

A term used for the werewolf in some districts of the Netherlands.

GORGOL: (Welsh)

A mediaeval Welsh term for a werewolf meaning literally 'Man-Wolf'. In the 14th century Arthurian tale of 'Arthur and Gorlagon' there is a character named King Gargol which is derived from this Old Welsh word

INCUBUS: (Mediaeval European)

In the daemonology of the Middle Ages the Incubus overlaps with the vampyre to a considerable extent. The Incubus is a demonic spirit who visits women in the night, pressing down heavily upon them in the act of coition. These visits continued over a period of time often bring the victim to the point of exhaustion and illness. Such amorous propensities are of course also characteristic of the vampyre.

INOVERCY: (Russian)

Another Russian Orthodox condemnatory term for a heretical individual whose subversive religious views made it likely that they would join the ranks of the undead after their demise. This word appears to be of late date and appears to be part of a fear-mongering campaign to vilify other creeds and enforce religious conformism in old Russia.

KALLIKANTZAROS: (Greek)

In the folklore of the Aegean Islands, mainland Greece, Crete and Messenia the Kallikantzaroi or 'Beautiful Centaurs' are semi-animal, demonic entities of the

underworld. They are the shape-shifted souls of certain humans who appear in this fearful form as horned black beings with hooves, fangs, talons and tails who are occupied in Hades striving to cut down the cosmic axis.

During the Twelve Nights at Christmas they pour up from the netherworld led by the lame Great Kallikantzaros riding on a rooster. The Kallikantzaroi are derived from the Kentauroi (Centaurs) of ancient Greece from the same Indo-European mythos as the Indic Gandharvas, wild equine spirits of the forests who are the licentious companions of the Apsaras or heavenly nymphs and guardians of the Soma-brew of the gods

KARA-KONDJIOLOS: (Circassian)

Amongst the Circassian communities of Turkey the 28th of April is said to be the 'Night of the Kara-Kondjiolos' or the vampyres. The Kara-Kondjiolos are vampiric witches who fly through the gloom astride uprooted trees and cart-wheels to do battle with Circassian sorcerers on this night and suck their blood. The term Kara-Kondjiolos means literally 'Black Slave of Evil Omen' and in Kieffer and Bianchi's *Dictionnaire Turc Francois* (1837) is covered by the following entry, "Quara-Qondjulos: A werewolf or other imaginary monster, a nightmare."

KRESNIK: (Slovenian)

The Kresnik is the traditional vampyre-slaying shaman of Slovenia. In these regions both Kresniki and Vukodlaci (vampyres) are 'born under certain constellations' with a caul over their heads. They are destined to 'go by night in spirit upon the crossroads' and periodically do battle

against each other for the fertility of the land on certain nights. The Kresnik is born with a white caul and from the age of seven years becomes active in warring against vampyres, falling into deep trances during which their fetch-soul leaves the body by the mouth in the form of an insect. The Kresnik also takes the forms of white dogs, boars, horses, bulls and even wheels of fire to go into combat.

KRVOIJAC: (Bulgarian)

A Bulgarian term for a vampyre which remains in its grave for forty days after death, whilst its bones solidify and its magic power gathers. After this period the Krvojac rises up in all its dark might and can range abroad in search of blood.

KUDLAK: (Slovenian)

A diminished form of Vukodlak (vampyre) the word Kudlak is used in Slovenia and Istria to describe a male witch or wizard (Strigon), distinguished at birth by a black or red caul and destined to fall into ecstasies during which the fetch wanders forth to fight with the Kresnik. The Kudlak takes on the form of black boar, hound, horse or bull to travel forth by night and sucks the life-blood of health and prosperity from the earth and the people. Every village is threatened by a Kudlak and protected by a Kresnik according to Slovenian tradition. The night-battle of the Kresnik and the Kudlak is a version of an ancient ritual contest between the powers of order and chaos at the 'gap in time' and represent the exponents of White Shamanism and Black Shamanism respectively.

KUNANTHROPOS: (Greek)

Mentioned by the 7th Century medical author Paul Aegineta, the Kunanthropos, meaning literally 'Dog-man' denotes an individual who experiences transformation into canine form. The Slavic vampyre is known to appear in the shape of a dog or great black hound.

LAMPIR: (Bosnian)

The Lampir is the species of vampyre that especially afflicts rural areas of Bosnia or did so until disturbed by the ethnic genocide and warfare that has engulfed that region. The Lampir is said to be particularly active during epidemics of typhus. The deceased person who becomes a Lampir often returns to their living wife or husband during the hours of night to suck their blood and enjoy intercourse with them. These unions of Lampirs with living women sometimes result in pregnancy.

The Gypsologist T.P. Vukanovic related that the traditions of the Lampir were especially strong among Orthodox and Muslim Gypsies in these regions. In Novopazarski Sandzak the vampyre-child of such pregnancies goes by the name of Lampijerovic and in this district 'there is a whole village of Lampijerovic-es, so-called from a vampire of whom they are direct descendants.'

The Lampijerovic has the second sight and so can detect and destroy vampyres.

LEANNAN-SIDHE: (Irish)

The Irish Celtic lore of the Leannan-Sidhe or 'Faery Mistress' has some points of comparison with vampyre-tradition. The Leannan-Sidhe is a beautiful faery-woman who takes a mortal man as lover, marrying him and lures him into the otherworld of the ancestral dead to dwell with her. The 'Faery Mistress' sometimes shapeshifts into the form of a white hind or fawn and accompanies her lover in this guise. The Leannan-Sidhe often bestows great inspiration upon a young poet, but will draw him into her realm and away from the ordinary world of mortals. The tradition of the Leannan-Sidhe is drawn from ancient ideas about shamanic 'spirit-wives', feminine personifications of the fetch-soul and guardian spirit.

LIDERC NADALY: (Hungarian)

The Liderc Nadaly is a vampyre species which infests regions of Hungary. A corpse suspected of being a Liderc Nadaly is despatched by having a nail driven through its temple.

LIUGAT: (Albanian)

The Albanian vampyre is called the Liugat or sometimes the Kukutha. J.G. von Hahn in his *Albanesische Studien* (1854) defines the Liugats as 'Dead Turks, with huge nails, who wrapped up in their winding sheets, devour whatever they find and throttle men.'

Wolves posed a great threat to the Liugat and constituted their greatest enemy, a concept found amongst groups of

Slavic Gypsies. The wolf is said to attack a Liugat and tear its leg off, leaving the maimed vampyre to return vanquished to its tomb for good.

LOBISHOMEM: (Portuguese)

A term for the werewolf in Portugal; the Lobis-Homem is an individual who is laid under an enchantment or destiny and who periodically becomes a wolf. The Lobis-Homem can be differentiated from an ordinary wolf by its short tail covered in yellow fur.

In Portuguese folk-tradition the Lobis-Homem can be recognised by a tattooed sign on the body, like the Devil's Mark of the witches, often in the form of a tiny lunar crescent. The woman or man who labours under this fate goes under cover of night to some lonely crossroads and whirls around five times widdershins and after falling to the earth rises up fully metamorphosed into a werewolf. The Lobis Homem then prowls through the lanes and fields howling.

The Portuguese werewolf generally flees away from the light of lanterns and tapers. To avert this spell from a child the following method must be employed before the sixteenth year has been reached. The werewolf-mark must be smeared with the blood of a white pigeon and the afflicted person laid out naked on a blanket upon the mountainside as the new moon rises after midnight. The moon is supposed to magnetically draw up the mark and its power through the pigeon-blood and thus drain away the spell. The Lobis-Homem also found its way into the traditions of Brazil with Portuguese settlers.

LOBOMBRE: (Spanish)

A term for the 'man-wolf' or werewolf in the Spanish Pyrenees and the Cantabrian mountains. In Spanish tradition humans become Lobombres by partaking of the magical waters of 'lycanthropous streams' or through contact with certain magical flowers, possibly hallucinogenic plants, found growing in remote spots.

LOUP GAROU: (French)

A term for the werewolf used in France, especially in Brittany which has a rich lycanthropic heritage. It denotes an individual who at the full moon ranges forth in shaggy lupine form. The Loup-Garou also goes under the Breton name Bleiz-Garv or 'Cruel Wolf' and is sometimes thought to be the illegitimate son of a priest.

Loup-garoux infested and terrorized parts of France from the earliest times and many lycanthrope-witches were arraigned during the 16th and 17th centuries including the famous case of Jean Grenier of Gascony in 1603. Grenier was a wild youth who claimed to have been inducted into a coven of nine werewolves by a tall man in black riding upon a black horse, whom he called the Lord of the Forest (the Horned God of Witches). The Lord of the Forest gave Jean Grenier the mark of the Loup-Garoux, a shapeshifting ointment and a wolfskin to don on his night prowling. As late as 1863 the Victorian writer Sabine Baring-Gould found it impossible to find anyone to guide him across the marsh at La Rondelle because a Loup-Garou was terrorizing the area, having been spotted roving along the edge of a wheatfield close to the village with 'his tongue hanging out, and his eyes glaring like marsh-fires'.

The folklore of the Loup-Garoux found its way into the colonial outposts established by the French in the New World, melding seamlessly with African and native American concepts of shapeshifters and witches. Thus we find the Loup-Garou of Haiti, the Ligaroo of the West Indies and the Loo-Garoo of French Louisiana.

LUPIN: (French)

A type of werewolf encountered in Normandy. The Lupins are wolf-beings who gather, standing on their hind legs, by the crumbling walls of graveyards to howl at the moon. The weird language in which they converse amongst themselves can be heard all through the hours of darkness. Lupins are also said to scabble in graves, digging for bones to gnaw upon.

LUPO-MANNARO: (Italian)

The 'man-wolf' or werewolf of the Italian countryside. In Campania and Naples men born on Christmas Night are destined to become Lupo-Mannaros and are thought to possess tails. During the days of Christmas the Lupo-Mannaro wanders across the fields and mountains howling mournfully and at this time consecrated wax crosses are placed at roadside shrines to allay his attacks.

Sicilian tradition says that babies conceived at the full moon or anyone who sleeps bathed in the light of the full moon on certain summer nights will become a Lupo-Mannaro. In the Italian Alps there are certain springs whose waters induce werewolfish transformation such as the Fontana del Nobiet near Cimapiasole. The Lupo-Mannaro often returns to his own home, according to

Sicilian stories, climbing up the walls swiftly with the aid of his long claws and attempts to summon relatives to him. According to some accounts the Lupo-Mannaro knocks thrice upon the door and if ignored will regain his human shape.

MEZA-TEVS: (Latvian)

The Meza-Tevs or 'Forest Father' was the ritual title given to the priest-chieftan of the werewolf cults of old Latvia. The Latvian werewolves were members of an initiatory society of warlocks called the 'Spalvaine Martini' or 'Hairy Martinians' who roamed on certain nights including Midsummer's Eve, driving away the demons who caused infertility. This society of werewolves gathered at the full moon and at the New Year in the depths of ancient forests - islands on the river Brana in Latvia are said to have been the favoured meeting-places for the lycanthropic fraternity.

MENEUR DES LOUPS: (Breton)

Similar in meaning to the above, the Meneur des Loups is a Breton wizard who is master of a coven of werewolves and who presides over their dread sabbats in the wildwood. The Meneur des Loups can himself shapeshift into the form of a great wolf with the power of human speech and leads the Loup-garoux on their nocturnal forays. Magical skill in playing the bagpipes is attributed to the Meneur des Loups and his eerie music causes wolves to fall under his spell and follow him across the countryside on moonlit nights. In the 1800's a musician at Saint-Aout, called 'le grand Julien' was reputed to be a Meneur des Loups.

MOROI: (Roumanian)

A term prevalent in Roumania, with the literal meaning of 'Undead', signifying witches and wizards who enter into trance and send their spirits forth under cover of darkness. These predatory vampyre-witches steal away not only the blood of the living but also their youth and beauty, drawing the life-essence to themselves and depleting the vitality of their neighbours hens and bees as well. Moroi feed off the life spirit of the community to the extent that their fowl become plumper and lay more than others and they bake lighter, finer bread. Organised in covens the Moroi gather in graveyards to celebrate their dark mysteries, communing with the ghosts of the ancient dead.

Amongst the feats attributed to the Moroi were power over animals, shapeshifting, weather magic and of being able to sell beauty to other mortals. Moroi are held to possess lizard-like traits or the clawed feet of fowl by which they can be recognised.

MULLO: (Roman)

The Mullo or 'One Who Is Dead', properly denotes an individual's spirit-double or fetch in Gypsy lore but is widely used to describe a vampiric ghost who returns from the realm of death to haunt his living relatives. The Mullo generally rises from the tomb by night but the exact moment of noon is also said to be the Mullo's time when he holds the whole environment in his power, ruling over the landscape and the roads. The Mullo can appear as a reanimated corpse, a pale spectral figure or luminous manifestations known as Mullo-Doods - 'Ghost-Lights'.

All people at death become Mullos but stillborn children constitute a particularly dangerous variety recognised by their boneless bodies and hands which lack the middle finger. A child Mullo is boiled in a cauldron by his undead companions annually on his birthday in order to renew his strength. On New Years night the Mullos abduct mortal women and boil them in large cauldrons to transform them into female Mullos. Although the Mullo can return to vampirize the living and sexually exhaust their former partners they are not always necessarily malign. The Mullo is also a source of help to the living, returning to look over and protect their loved ones, performing household tasks about the house or caravan.

The cult of Gypsy ancestor worship reveres the family Mullo, invoking the spirit for help in times of distress.

MURONY: (Wallachian)

The Murony is a fearsome, shapeshifting vampyre native to the province of Wallachia whose name is related to that of the nightmare. The Murony is known especially for it's shamanistic ability to assume such diverse forms as that of a supernatural hound, cat, toad, spider or blood-drinking insect in which guise it fares forth to feed off the living.

When discovered in it's grave the Murony is seen to have horrifically long fingernails and fresh blood streaming from the eyes, nostrils, lips, mouth and ears. The customary stake or a long iron nail driven through the forehead will quite efficiently terminate this being's activities.

NACHTZEHRER: (German/Baltic)

The Nachtzehrer is a species of vampyre encountered in Bavaria, Silesia and amongst the Slavic Kashoubes of the Baltic. In common with many European witch-shamans it is said to be a person born with the red caul or placenta. The Nachtzeherer is said to lie in it's coffin, devouring it's own grave shroud, thereby causing the gradual wasting-away and decease of all it's blood relatives. This Balto-Germanic vampyre is also noted for it's habit of lying in it's tomb with the thumb of one hand gripped in the other, staring through the left or sinister eye.

The Nachtzehrer roams at night in the shape of a demonic pig, a chthonic animal in old Pagan symbolism. Having climbed to the summit of the local church-tower the Nachtzehrer rings the bells and whoever hears them is doomed to die. Running a Nachtzehrer to ground is helped enormously by it's dubious gustatory habits, it can be located in the graveyard by the porcine gruntings and smackings emerging from beneath it's tomb as it eats it's winding sheets. Having uncovered this night-monster a coin must be placed in it's mouth before it's head is struck off with an axe: at reburial the severed head must be separated from the body by a quantity of earth.

NELAPSI: (Slovakian)

The Nelapsi is a vampyre which afflicts some regions of Slovakia and which is said to possess two hearts. Like other vampyres in Germany and Russia the Nelapsi ascends the churchtower and exercises his death-bringing basilisk glance, destroying herds of livestock and killing the population in the surrounding area by transmitting his dark power along the 'deathways' or cemetery paths. Poppy

seeds strewn along these paths will allay the Nelapsi's destructive influence as will being pierced with a hawthorn stake and incineration in a 'need-fire' ignited by friction with a fire-drill.

NEUNTOTER: (German)

Heavily associated with plague outbreaks in Saxony, the Neuntoter or 'Nine Killer' gestates within its grave for nine days before it rises up to prey on the living. A spreader of pestilence, this vampyre is often sighted during severe epidemics of disease. A lemon placed in the mouth of the Neuntoter will incapacitate and restrain it.

NOSFERATU: (Roumanian)

A famous term for the vampyre in Transylvania. The Gypsologist and folklorist Heinrich von Wlislocki described this vampyre thus:

'The Nosferat not only sucks the blood of sleeping people, but also does mischief as an incubus or succubus. the Nosferat is the still born illegitimate child of two people who are similarly illegitimate. It is hardly put under the earth before it awakes to life and leaves its grave never to return. It visits people by night in the form of a black cat, a black dog, a beetle, a butterfly or even a simple straw. When its sex is male, it visits women; when female, men. With young people it indulges in sexual orgies until they get ill and die of exhaustion...It often happens that women are impregnated by the creature and bear children who can be recognised by their ugliness and by having hair

all over the whole body. They then always become witches, usually Moroiu. The Nosferat appears to bridegrooms and brides and makes them impotent and sterile.'

OHYN: (Polish)

In Poland a child born with the caul and with teeth already visible was thought to become a vampyre known as an Ohyn. After death the Ohyn lies in its grave gnawing at its own flesh, thus magically causing the death, one by one, of its family.

PAMGRI: (Hungarian)

Pamgr is a Hungarian term for vampyres current in the seventeenth century and mentioned by the vampyrologist Johann Heinrich Zopfius.

PIJAVICA: (Slovenian)

The Pijavica is a vampyre known in Croatia and Slovenia, often said to be the evil ghost of a malfactor. Its name is thought to derive from the Indo-European root *PI-, meaning 'to drink'.

PIKOLITSCH: (Wallachian)

The Prikolotsch, Priculics or Priccolitsch is a kind of werewolf-vampyre encountered in Roumanian folklore whose name is evidently a variant of the term Varcolac or

'Wolfcoat'. The Prikolitsch is described in A. and A. Schott's 'Wallachian Folktales' (1845) as:

'a real living man who has the peculiarity of roaming by night as a dog over heaths, pastures, and even villages, killing with his touch horses, cows, sheep, swine, goats, and other animals in his passage, and appropriating to himself their vital forces, by means of which he has the appearance of being in continual health and vigour.'

The Black Dog is an important animal in European witchlore being sacred to the underworld goddesses Hecate and Hel and in Slavonic lore the 'Black God' Chernobog, is represented as a black hound. The Prikolitsch also recalls the phantom dogs of English folklore such as the Skriker, Barguest and Black Shuck, whose ominous appearances always heralded a death.

Emily de Laszowska Gerard in her article 'Transylvanian Superstitions' (1885) recounts an amusing tale of a botanist who whilst crouching on a Wallachian hillside, gathering plant specimens, was spotted from afar by some peasants who mistook him for a solitary wolf. The peasants moved toward him whereupon he stood up, revealing himself to be a man. Now convinced that he was indeed the dreaded Prikolitsch the rustics gave chase to the poor fellow who managed to get aboard a carriage on the highway before the mob caught up with him.

RUVANUSH: (Roman-Gypsy)

In Balkan and Hungarian Gypsy tradition it is believed that the Chovihani or Romani witch maintains her health by flying forth at night to drink the blood of men who were born when the moon was waxing. These unfortunates are called Panikotordimako or 'Water-Casks' who having been attacked by vampyre-witches are destined to undergo lycanthropic transformation, becoming a Ruvanush or 'Wolf-Man' (Romani 'Ruv' - Wolf + 'Manush' - 'Man').

Such men become pale and hollow-eyed, uttering bestial growls and afflicted by a burning thirst. They periodically transform into 'Wolf-Kings', distinguishable from ordinary wolves by their greater size, strength and ferocity. At Tóresz in northern Hungary a Gypsy fiddler called Kropan, rumoured to be a Ruvanush, was killed by a peasant mob in 1871.

SANGUISUGA: (Medieval Latin)

English chroniclers of the Middle Ages employed the Latin word Sanguisuga or Cadaver Sanguisugus ('Blood-sucking Corpse') to denote a revenant vampyre. Walter Map's 'De Nugis Curialium', written towards the close of the twelfth century contains a tale of one such Sanguisuga at Hereford.

A 'certain Welsh malefactor' who rose from the dead and in the night hours called out the names of his companions, causing them to sicken and die within three days. A soldier called William Laudun complained of this vampyre to the Bishop of Hereford, Gilbert Foliot, who advised exhumation, decapitation and sprinkling with holy water before reburial in the grave. This was done accordingly but the Sanguisuga still plagued the inhabitants of Laudun's house. One night

when most of the people had expired, William Laudun heard his name being called three times and rushed out into the darkness, sword in hand, hot in pursuit of the vampyre which he tracked to it's very grave. As it lay there 'he clave its head clean through the neck. At that very hour, the persecution they endured from this demoniacal wanderer ceased...'

STREGHOI: (Wallachian)

The term used in Wallachia to describe a night-flying vampyre-witch who especially seeks out infants in their cradles.

STREGONI BENEFICI: (Italian)

The Italian equivalent, used on the Adriatic mainland, of the Iatريان 'Kresnik' or vampyre-slaying sorcerer with the literal meaning of 'Good or Benign Witch'. The Stregoni Benefici is an individual shamanically elected from birth to engage in ritual combats against the forces of chaos and destruction which periodically threaten the community.

STRIGELE: (Roumanian)

Another phenomena connected with the vampyre in Transylvania are the Strigele. This is a term applied to the exteriorised light-bodies/fetch-souls of witches appearing as floating lights. These luminescent souls gather in covens of seven or nine and are witnessed dancing in the air at certain locations such as mountains, forming glowing lines and circles in their flight. That vampyres and witches

appear as spectral lights is attested to by folk-tradition throughout Slavonic countries.

STRIGOII: (Roumanian)

In Roumania vampyre-shamans who periodically enter into the death-trance of spirit-flight are identified as Strigoii or night-flying witches. People with red hair and blue eyes who were born enclosed in a caul are especially suspected of being Strigoii who assemble at their sabbats in graveyards and deep in ancient forests to practise dark spells and strange rites. After the manner of the one-eyed gods of death and magic the Strigoii are said to lie in their tombs staring through the open left eye.

Amongst the inhabitants of Roumania vampyres have been called Strigoii or witches since at least the 7th century and the word is probably an inheritance from the culture of Latin-speaking Dacia. Nine spindles, sacred to the mysterious trinity of fate-goddesses, are thrust into the earth of a Strigoica's grave as a magical measure to prevent it rising.

STRIX/STRIGA: (Roman-Latin)

All the above terms are derived from the Strix or Striga of the ancient Roman world, a witch who travels forth as a screech-owl. These are mentioned by authors such as Ovid and Lucius Apuleius who describes a witch applying an ointment and chanting incantations in order to grow feathers and shapeshift into the form of the dreaded screech-owl.

TAXIM: (Eastern European)

In certain regions of Eastern Europe an unpleasant revenant called the Taxim; this being is basically a decomposing cadaver which plagues those who wronged it when alive with relentless persistence. This repulsive and unsubtle being possesses only a tenuous link with the vampyre-mythos proper.

UPIR: (Russo-Slavonic)

The Russian term for a vampyre which is one of a number of related Slavic words including the Bulgarian Ubour, Styrian Oupiro, Polish Upior, Ruthenian Opyr and Czech Upir which are all derived from the North Turkish 'Uper' = 'Witch'. From this loan-word comes the Slavic Vampiru, Wampyr, and Magyar Vampyr which entered into English usage in the eighteenth century.

VARCOLAC: (Roumanian)

The classic term for a vampyre-werewolf in Roumania, Varcolac is part of a family of Eastern European words derived from Old Slavonic Velkudlaka > Vulcolaca > Vukodlak > Varcolac and all meaning 'Wolf-Coat'.

The Roumanian scholar G.F. Causanu describes these beings as:

'Varcolaci because their spirit is Varcolaci. They are recognised by their pale faces and dry skin, and by the deep sleep into which they fall when they go to the

moon to eat it. But they eat it only during an eclipse, and when the disc of the moon is red or copper-coloured. The redness is the blood of the moon, escaping from the mouths of the Varcolaci and spreading over the moon.'

The werewolf-vampyres devouring the sun and moon during cosmic crises such as eclipses recall the two wolves Skoll and Hati in Norse eschatology who chase and catch up with the heavenly bodies at the Twilight of the Gods, Ragnarok, spattering the sky with their blood. The spirit of the Varcolac vacates his body as he falls into a profound death-like lethargy or trance and during its travels the body should not be touched or moved lest the fetch be unable to re-enter as death would then occur.

The Varcolaci are said to be invoked when women spin at midnight in the rays of the moon, when a stick used for stirring food is put in a fire or when dust is swept towards the setting sun. Some say they are the souls of unbaptised children, which is often related of the Wild Hunt in England.

The forms the Varcolaci take are principally those of the wolf and the ghostly hounds but they also appear as dark flying dragons and as beasts with many mouths.

Professor Cyprien Robert describes these beings who:

'live a horrid life in death in the tomb as Vukodlaks or vampires. The Vukodlak sleeps in his grave with open staring eyes; his nails and his hair grow to an excessive length, the warm blood pulses in his veins. When the moon is at her full he issues forth to run his

course, to suck the blood of living men by biting deep into their dorsal vein...These Voukodlaks...are especially eager to quaff the hot blood of young girls.

VJESTICA: (Slavonic)

The Slav word Vjestica means 'Witch' and along with Bulgarian Vjescirica (female witch), Viestae (male Witch), Vedavica (caromancer) and Russian Viedma (Witch) is cognate with Saxon Witega/Wicce = 'Wise or Knowing One' and derives from Indo-European *WID = 'To know and *WAT = 'To Prophecy'.

In Slav folklore the Vjestica is the mate and rutting companion of the lycanthropic Voukodlak, a succubus-witch with wings of flame who visits youths as they sleep, throttling them to death at the climax of their lovemaking. In her hyena-form the Vjestica carries off children by night, stealing away with them into the dark forests.

VAROU: (Guernsey)

In Guernsey and the Channel Islands the older people recall the fearsome being known as Le Varou, a name that is either derived from Old Norman Varulf = 'Werewolf' or Breton Varw, signifying 'the Dead'. In any case the Varou of Guernsey is a fearsome lycanthrope possessing strong connections with the Wild Hunt mythos. The Varou is a terrifying being of the night notable especially for his ravening hunger and thirst which must needs be slaked with fresh human blood.

In Guernsey places still bear the name of this werewolf such as Mont Varouf. The nocturnal apparition of the Varous

took place before deaths and heralded tremendous storms of unearthly violence. 'Le Char des Varous' or 'Werewolf-Wain' was heard on such occasions, thundering over the rocks with its silver tyred wheels before the lycanthropic hosts on a route between Houmet and the Castle of Albecq.

In Guernsey folk-tradition the Varou haunts the landscape following certain routes and hidden tunnels which terminate near megalithic remains. 'Aller en varouverio' means to gather and travel in a riotous, ecstatic and unruly manner, perhaps referring to cultic processions of werewolf-mummers in ancient times and shamanic 'shape-journeying'.

VERSIPELLIS: (Latin)

A Roman word literally denoting a 'Skin-Turner', used to describe witches or Strigae who travelled spiritually in metamorphosed bird or beast shapes.

Pliny, in the eighth book of his '*Natural History*' describes the werewolves of Arcadia as versippeles, referring to a certain clan whose members periodically became wolves. A candidate for werewolfery was chosen by drawing lots and travelled to a certain lake or body of water. Hanging his clothes upon the branch of an old oak tree the candidate swam across the liminal boundary-waters. Having reached the wilderness on the farther side, was completely changed into a werewolf, hunting with the packs of the Otherworld for nine years before returning to the human shape and world again.

WEREWOLF: (Saxon)

The Saxon term 'Werewolf' or 'Man-wolf' first appears in the 26th chapter of King Cnut's *Ecclesiastical Ordinances* in the early 11th century C.E. which warns the clergy to beware lest the 'wodfreca werewolf' or 'furiously audacious werewolf' should attack their 'spiritual flock'. This early reference ostensibly warns against the depredations of the Devil but the use of the term 'Wodfreca' is interesting as it employs the Germanic 'Wodh' root which denotes inspired frenzy and mantic trance-ecstasy, forming the name of Wodhanaz, Woden or Odinn, the patron god of the Northern werewolves.

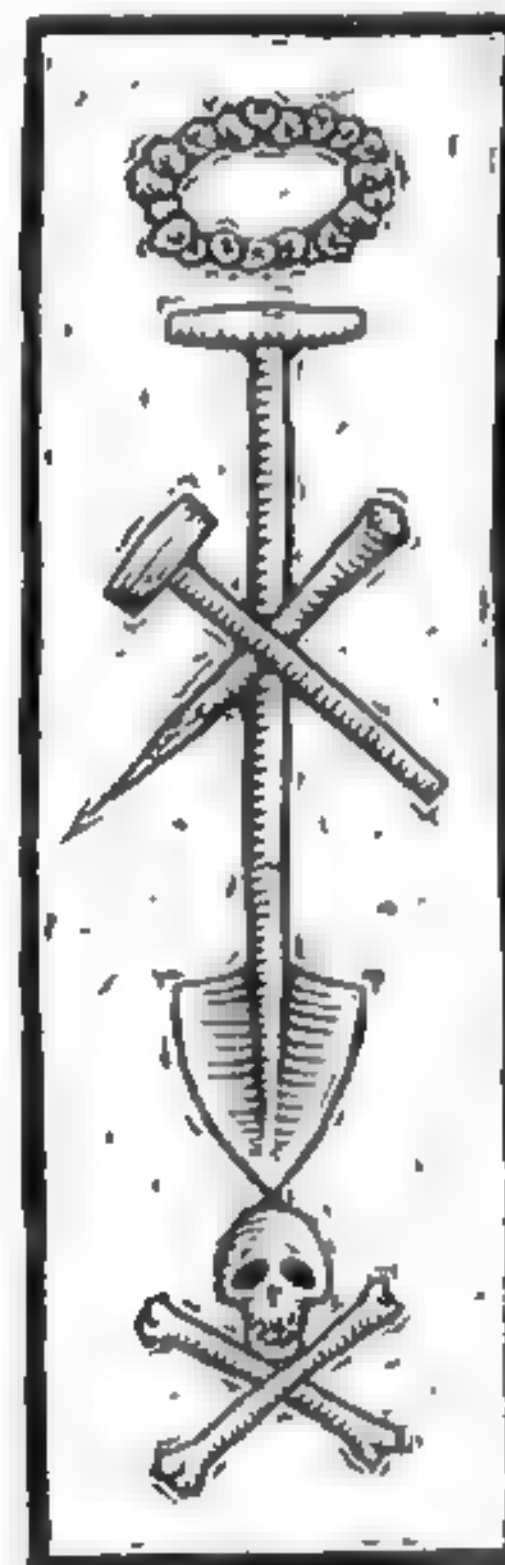
This classic lycanthrope is found throughout the Germanic world in forms such as the Gothic Varravulfs, Swedish Warulf, Danish Varulv, Frisian Waerwulf, Middle Dutch Weerwulf and Old High German Werawolf.

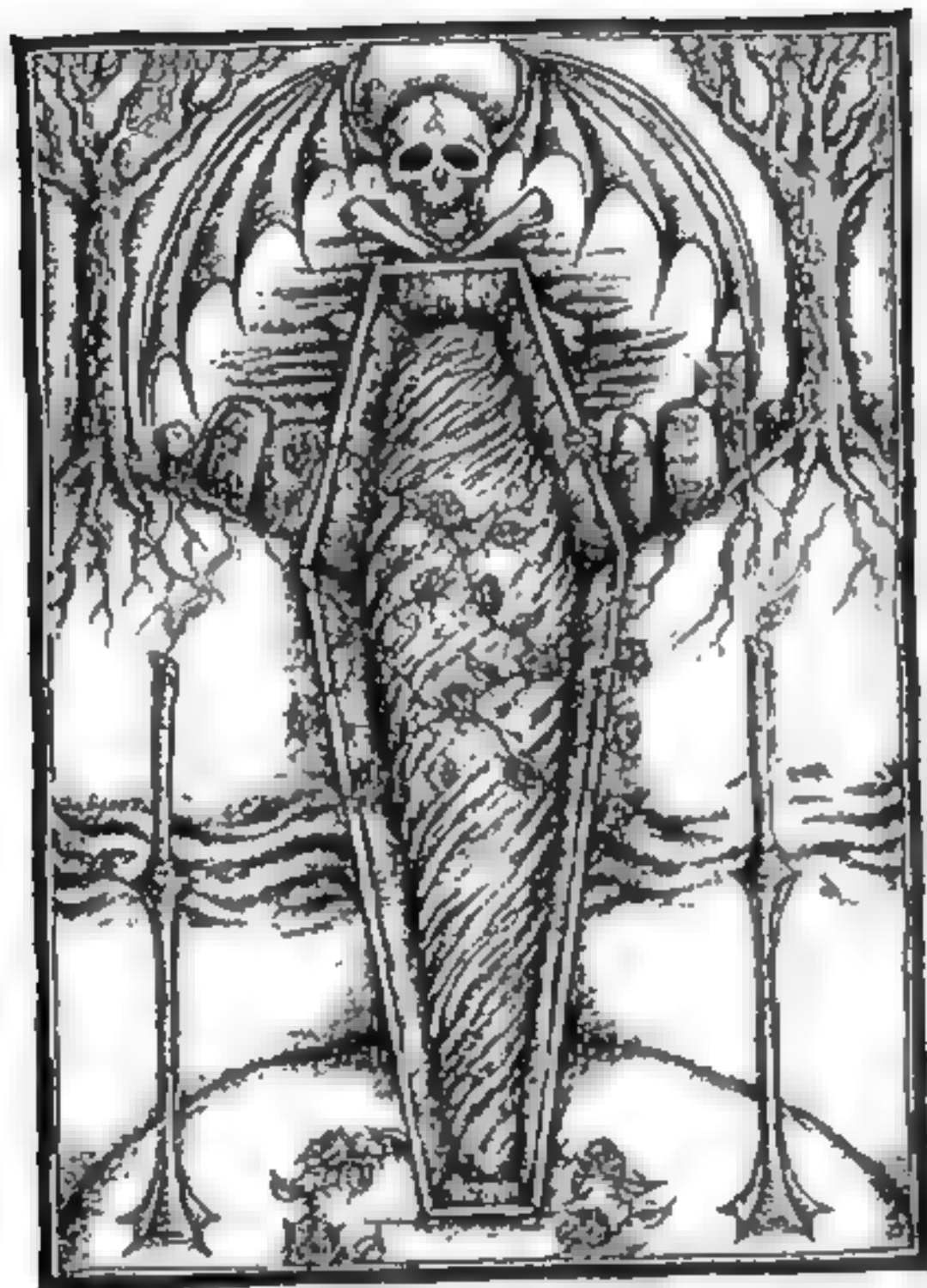
ZMEU: (Moldavian)

In Moldavian folk-tradition the Zmeu is a saery vampyre who seduces living men and women. The female Zmeu is a forest-maiden who lures shepherds into having sexual relations with her, but whose beauty is counterbalanced by having no back. This detail links her with the seductive Skogsfu (Woodwife) of Scandinavia who likewise is beautiful from the front but whose back is hollow and rotten like an old log. This same detail was related of the mediaeval Witch-Goddess, Dame Venus or Herodias and the Teutonic Goddess Hel, half of whom was beautiful and whole, the other half putrescent with decay.

In mediaeval imagery, Dame Wolrd was shown as a woman attractive from the fore and like a decomposing corpse from

behind. The male Zineu enters the bedrooms of women as a long ghostly flame each night, gaining the form of a man in order to make love to them.





CHAPTER 5

VAMPYRE-LIGHTS, CROSSROADS & DEATHWAYS

"The deep Dead-Way (Deada-Weag) is darkest longest."

The Exeter Book, C.800 C.E.

"Go forth, go forth on those ancient paths on which our fathers passed beyond...."

Rig-Veda, Hymn 10.14

We have seen how vampires and werewolves inhabit a paradoxical intermediate state of liminal time which exists mysteriously inbetween the ordinary time states we usually experience. The correlative of this is that lycanthropes and other night-spirits move through particular types of landscape and haunt loci that are also in some way 'inbetween the worlds'.

The ghostly psychic terrain of the vampyre is a nocturnal dreamscape of crossroads, foggy burial-grounds and graveyard-paths, dark forests, windy heights, desolate heaths, lonely marshes where spectral will-o-the-wisps hover over black, moonlit pools and flicker around the weathered stones of ancient tombs. In the dark mirror of that world we see our own fetch-doubles and it's secret funereal topography is bathed in the phosphorescent twilight of inner visions. It is the world of ghosts and spirits which invisibly occupies the same space as our own and there have always been points of two-way traffic between this world and the kingdom of phantoms, places where the spheres touch and the gateways open. These places are hidden portals and passageways between dimensions and have always been recorded in folk-tradition as the sites of hauntings and strange phenomena.

One such place noted for it's vampiric associations is the Crossroads or Crossways where three or more paths cross and form a sacred centre in the landscape, often marked by a post which corresponds to the World-Pole of shamanism, the Omphalos or holy axis which links the middle domain of earth with the heavens above and the underworld below.

In Roumanian folklore this sacred centre which allows passage between the upper and lower kingdoms is the Sky-Pillar, Coloana Ceriului, of which every crossroads is an image. As the access-point between the ways and worlds, the Crossways has always possessed an especially magical atmosphere and a reputation for unearthly happenings. Gibbets were often situated at crossroads and upon the seed that fell from executed felons the Mandrake plant was said to thrive with especial luxuriance, it's German name being the Alraun or Little Gallows Man.

Witches convened at the crossways to worship the Devil and the Dark Queen and up until the 19th century the corpses of suicides were buried there, pierced with a stake to prevent their ghosts from wandering, being considered to be 'fixed' or 'laid' by the World-Pole.

When the full moon shines upon the crossroads in Slavonic lands, witches gather there to spin and weave spells and any wayfarer who passes by may be bewitched and cast into a sorcerous slumber. On St. George's Eve a venturesome girl who goes to the crossroads may conjure up the shape of her future husband by combing her hair backwards and pricking the little finger of the left hand. From the three drops of blood she casts upon the earth his wraith-form will arise.

Many spells in Eastern Europe are performed at the 'meeting of the ways' as were the enchantments of Roman witches who prayed to Hecate at such sites. Russian vampyres or Upiers especially haunt crossroads and prey upon passers-by after dark, hence such places are best avoided after sundown.

The crossroads as a centre-point at which roads converge opens up the intriguing and mysterious connection between vampyres/werewolves and straight lines, either threads or straight pathways on the landscape. This association between linearity and spirit-movement is actually found in traditional geomancy and magical practises worldwide. It appears to be the basis behind the 'ley' phenomenon uncovered by the researches of Alfred Watkins whose book *'The Old Straight Track'* (1925) demonstrated quite clearly that ancient sites such as megaliths, burial mounds, old churches et al. are often laid out along straight lines. This simple yet profound insight into ancient landscapes remained a hotly-disputed enigma for decades until the

literally path-breaking work of Paul Devereux and his associates which have appeared in the respected Geomantic journal *The Ley Hunter* in latter years and which have begun to solve this most perplexing mystery.

The interested reader should refer to Devereux's seminal work *Symbolic Landscapes* (Glastonbury 1992) for a full exploration of the mysteries of straight-line Geomancy. In brief he has amassed a considerable amount of authentic evidence for the concept that spirits travel in straight pathways across the landscape because linearity is deeply associated with death, trance and the flight of the shaman's fetch-soul on the Otherworld Journey. Devereux sums up this thesis succinctly in one of his articles:

"The shaman entered the spirit-worlds by means of an out of body, ecstatic 'journey' during trance, induced by a variety of techniques, such as drumming or plant hallucinogens. This shamanic 'flight of the soul' seems to have been translated onto ancient landscapes as straight lines. Some of these were physical, and later became acculturated as spirit-ways, roads of the dead, and eventually even sacred ways, church lines, triumphal routes or royal roads. Other lines, such as fairy paths, were largely conceptual rather than physical, existing only in the folk-mind yet geographically positioned."

(The Ley Hunter, No 117)

The German folk-tradition preserves memories of such features in the old lore of the Geisterwege or 'Ghost-Roads'

"Ghost paths are always the same, on them one meets with ghosts quite often. The paths, with no exception, always run in a straight line over mountains and valleys and through marshes... in the towns they pass the houses closely or go right through them. The paths end or originate at a cemetery."

*(Handwortbuch des Deutschen
Aberglaubens,
Berlin 1935, Translated by Ulrich Magin.)*

The corollary of the fact that straightness facilitates and accelerates spirit-movement is the fact that tangled, labyrinthine lines baffle, trap and diffuse spirits. These are thus used as 'ghost-catchers' in many traditional cultures, being set up to protect a place from the unwanted activity of spirits.

Many of these magical praxes utilise threads as spirit-lines and we find this in classic Roumanian vampyre-lore concerning the Varcolaci:

"Varcolaci originate from the air of heaven, when women spin at night, especially at midnight, without a candle, particularly if they cast spells with the thread they spin. Hence it is never good to spin by moonlight, for vampires and Varcolaci get up to the sky by the thread and eat the sun and the moon. They fasten themselves to the thread, and the thread makes itself into a road for them."

As long as the thread does not break the Varcolaci have power, and can go wherever they wish. They attack the heavenly bodies, they bite the moon, so that she

*appears covered with blood, or till none of her is left.
But if the thread is broken their power is broken and
they go to another part of the sky....."*

*(Beliefs of the Roumanian Peasant Concerning the Sky
& the Stars, by E. Otescu)*



The notion, that vampyres move along magic threads, lines and spirit roads is also found in India where night-flying vampiric ghosts such as the Vetala enter into houses along such a magical thread. The conception of the bat as a form taken by vampyres such as the Baital-Pachai in Indian lore hints at shamanic soul-flight and 'shape-journeying'.

Both the axial centre of the Crossroads and the straight paths of the dead feature in old Icelandic magical practises where the Vitki (wizard) would practise a special form of illuminative necromancy. He would go to a crossroads on Midsummer's Eve (St John's Day) where four perfectly straight roads ran outwards to four churchyards. Whilst wrapped in an animal skin would chant incantations, all the while concentrating upon the edge of a ceremonial axe (a sword-bridge to the worlds beyond the veil) to induce a trance state. The Vitki's ancestors would travel down the four roads from the burial-grounds and he would commune with the dead, learning the secrets of the past and the future from them.

We find the idea of spirit-movement and sacred linearity articulated quite clearly in the Eastern European vampyre tradition. attacks by vampyre-ghosts can be allayed by strewing poppy seeds, millet or whitethorn spines along the paths leading from the graveyard to the village, the deathway along which the spirits fare forth. The lore states that the vampyre must count all these seeds as he goes

along and so can never make it to the dwellings of the living before sunrise each night. Thorns have a well-established protective function in traditional country magic and the poppy being the plant of sleep and death will magically subdue unwanted activity along a spirit track/deathway.

Among the Kashoubian peoples of the Baltic, Prussian and Polish regions the vampyre called the Vieszcy rises after death and ascends the church tower. He tolls the bells, bringing death to all who hear their death-knell or calls the names of those who will die. Here the church tower is yet another variant of the Axis Mundi and the spirit-roads are the conduits of the vampyre's dark power, along which he calls to the fetches of the fated.

It has been noted by several researchers into 'leys' that old legends about alleged secret tunnels and subterranean passageways often derive from half-forgotten folk-memories of a 'spirit-line' or landscape alignment. As Earth Mysteries researcher Danny Sullivan has pertinently noted, "Many of these subterranean passageways often link places with churches or sacred sites."

We can see this in the old traditions of Guernsey and the Channel Isles concerning the Varou or blood-drinking werewolf whose name is derived from the Old Norman Varulf = 'Man-Wolf'. Because the wolf throughout Europe is associated with death, the underworld and the wilderness the Breton term for the hosts of the dead is 'Varw', signifying the Wild Company of Werewolves who appear 'between the times'.

In his *Guernsey Folk Lore* (1903) Edgar MacCulloch mentions the Guernsey phrase 'Aller en Varouverie' to describe an unruly, illicit gathering in lonely places which may refer to the cultic 'charivari' of midwinter werewolf-

mummers or the 'shape-journeys' of werewolf-sorcerers. The spectral routes taken by this furious host being denoted by several werewolf-related site names in Guernsey. Montague Summers in *The Werewolf* (London 1933) writes:

"The 'Creux des Varous' is a subterranean cavern, which extends, folk say, from Houmet to L'Eree; a plot of ground near the cromlech of L'Eree is still known as 'le Camp du Varou', and an estate in the parish of S. Saviour is called 'Le Mont-Varou'."

This seems to point towards a remnant of an authentic 'deathway' along which bands of spiritual werewolves would process at certain times. MacCulloch refers to a 'werewolf-way' extending from the same site of Houmet to the Castle of Albecq which recalls Saxon and Germanic descriptions of the pathways of Woden's 'Wutanes Her'.

"Old people still remember that it used to be said in their youth that 'le Char des Varous' was to be heard rolling over the cliffs and rocks on silver-tyred wheels, between Houmet and the Castle of Albecq, before the death of any of the great ones of the earth; and how this supernatural warning was sure to be followed almost immediately by violent storms and tempests"

Such archaic trackways of the spirits are associated with the 'Corpse Candle' or 'Fetch-Light', the luminous manifestation of a person's soul in the form of a spectral body of light and whose appearance constitutes a certain omen of impending death. In rural Wales the 'Canwyll Corph' was said to travel along a straight path between the

fated person's house and the graveyard, delineating the route they would take with the funeral cortege. If it glowed with a yellow light the Canwyll Corph foretold an adult's death but if it shone blue a child was about to pass on.

The ancient Norsemen also knew of ghostly lights which hovered about the mounds of the dead which they called 'Barrow-Fires'. In time this association between spectral lightforms and burial sites led to them being thought of as indicators of buried treasure. We find this in Roumania where flickering blue ghost-flames show where hoards of coins are buried, shining with unearthly light in the dark hours of St. George's Eve

The luminescent soul-form is an extremely old and widespread feature of shamanistic belief in Europe. Lappish sorcerers lay in deathly trance whilst their souls flew forth to combat as spheres of fire and the Hungarian folk-shaman or Taltos sent forth his fetch as a wheel of fire amongst a variety of assumed shapes.

West African witches are said to fly around at night and frequent the tops of trees in the form of supernatural lights. In Haiti, Loup-Garoux sorcerers leave a glowing sulphurous trail like a comet across the night heavens as they speed through the darkness.

Paul Devereux has surveyed the world-wide traditions concerning such mysterious light-phenomenon:

"...such 'earth lights' were known by many ancient and traditional peoples. Min Min Lights were sorcerers or ancestor spirits to some Aborigines and Eskuda'hot, 'fire-creatures' to the Penobscot Indians of Maine, were

shamans in flight, as they were to the Lapps. The Snohomish Indians of the American north-west saw the lights as gateways to the Otherworld, and some Yakima Indians to this day use the lights for divination... Folk living in the Himalayan foothills around Darjeeling were warned not to approach the lanterns of the Chota Admia, 'Little Men'..."

Gypsy lore relates that Dood-Lights or 'Dead-Lights' betoken the activity of ghosts or Mullos.

In Gaelic Ireland such phenomena were called Teine Sidhe, 'Faery-Fires' or 'faery-Lights' and were thought to be the luminous bodies of the Sidhe-Folk flickering around their hill-forts and along their trackways or 'Faery Passes'.

In Eastern Europe much Slavic folklore associates such lights with the Vampyre-Witch: Strigela or 'Little Witches' being groups of seven or nine dancing lights, the exteriorized fetches of witches gathering in the hours of darkness to perform intricate convolutions and figures in lonely places. Will 'O The Wisps and earthlights were also intimately linked with vampiric apparitions in Slavic tradition, yet another example of the 'Soul-Light' motif.

Vampyres appear as a ghost-light hovering above tombs and shining balefully in the dark enclosures of burial grounds, otherwise as swirling sparks scintillating in the darkness. Epidemics of Ubour activity in Bulgaria were characterised by the luminous sparkling of Vampyre-Lights around the houses of the village after nightfall, terrifying the inhabitants who were besieged in their locked homes during the nocturnal hours.

The vampiric traits of straight spirit-motion and ghostly luminosity reveal more than ever the origin of the mythos in primal Slavonic shamanism and witchlore, for it becomes increasingly clear that at the dark heart of Vampyrology the most central themes of the tradition are death-trance or ecstasy, night-travelling spirit-flight and shapeshifting metamorphosis into animal, insect or bird forms. It is instructive to compare the landscape-related aspects of Vampyre-lore with Chinese Taoist Geomancy or 'Fung-shui' which also teaches that ghosts and demons travel in dead straight lines, including aggressive phantoms such as the K'uei.

To stop K'uei entering doorways a screen is positioned before it which it cannot manouvere around. The low walls built before the portals of temples in South-East Asia are also said to block the entrance of inimical spirits and demons. The effect of straight lines in the landscape is to cause Qi, the subtle spiritual force which courses from heaven to earth and animates all things, to become hyper-accelerated, causing disruption and draining away good fortune and benign energy from a place. In this aspect this is called Sha-Qi, 'Noxious Qi', which causes bad luck, illness and hauntings. The effects of straight lines in classical Taoist magic are mitigated with a range of remedial techniques also found in Europe including deflective mirrors and tangled-line 'ghost-catchers'.

As a final note upon these deep mysteries we might remark that the Roumanian vampyre exalled the Prikkolitsch, who appears as a death-dealing black dog, is related very closely to the Black Dogs, Trashes, Skrikers and Padfoots of Old England, canine emissaries of the underworld powers and watchdogs of the nether portals. The dark green 'Faery Dog' or Cu Sith of the Highlands is another likely candidate for familial kinship.

In her *'Dictionary of Fairies'* (London 1976) Katharine Briggs says that the three great bays uttered by the Cu-Sith when hunting could be heard by ships out at sea. Furthermore: "...it's great footmarks were often seen in mud or snow, but it glided along silently, moving in a straight line."



CHAPTER 6

HAMMER, GARLIC AND HAWTHORN

"Bizi ho Vintca od biloga luka."

"She runs from it like a Witch from white garlic."

TRANSYLVANIAN FOLK-SAYING

When an epidemic wave of vampirism swept across Eastern Europe and Russia between the 17th and 18th centuries, a whole range of protective and defensive measures were employed. These were drawn largely from an ancient body of Slavic pagan folk-sorcery which contained specific techniques for averting, entrapping and destroying the monstrous scourge of the Nosferatu. These apotropaic magical measures are generally related to the traditional ways of laying ghosts, turning aside and capture of evil spirits and malign spells and to certain aspects of geomantic practice intended to rid a site of dangerous influences.

The bulbs and pungent flowers of the white garlic plant (*Allium Sativum*) are renowned for their protective powers, holding the undead at bay when hung in wreaths about the bedstead, windows and door lintels. Pliny mentions that garlic deters the attentions of poisonous serpents and Henry Cornelius Agrippa, the 16th century German magician, describes how garlic prevents a person from being attacked by panthers when worn in a body salve.

In Scandinavia the horns of cows were decked with garlic to repel the malign trolls who might otherwise affect the milk yield and the powerfully scented wreaths were hung about the necks of Roumanian infants in their cradles to ward off the Striga who preys upon sleeping children.

The magical properties of garlic were well known to the Gypsies who used it in various purificatory and avertive spells. The Chagrimo, a bizarre spirit with the appearance of a large yellowish hedgehog which afflicted cattle and horses could be driven away by the scent of the sacred bulb which was rubbed against the post to which the animal was tethered whilst incantations were pronounced over it. At the waning of the moon the Gypsy-sorcerer would rub a horse's spine with garlic and repeat this imprecation:

*"Evil in thee
May the Devil eat it much
Good in thee
May it remain in thee!"*

This treatment would rid the beast of evil spiritual influences and contagion, leaving it lively and healthy afterwards. There is a pervasive belief in European folklore that garlic and onion bulbs attract disease and evil into

themselves and harmlessly absorb all ills, purifying the vicinity in which they are hung. Old English folk-charms recommend placing halved onions around the rooms of a house and throwing them out after they have done their task.

The 2nd century Greek physician Claudius Galen described garlic as a 'theriac' or general 'cure-all'. Mediaeval legendry averred that garlic sprang up in the cloven hoof-print of the Devil as he left Paradise at the Fall. William Turner's *Herbal* of 1568 says that: "garlic driveth away with his smell serpents and venomous beasts."

In Pagan Teutonic lore the garlic plant is connected with the 'Shining Leek' (Itr-Laukr) which was given to young warriors, representing phallic virtue, growing strength and swelling magical force. The name of this plant is derived from the Anglo-Saxon 'Gar-Leac' meaning literally 'Spear-Leek', perhaps referring to its defensive, warding powers in traditional magic.

Around the uncanny night of May-Eve in Old England it was customary to hang garlic and rowan leaves around infants cradles in order to keep wandering witches and faeries at bay. Likewise in the 17th century, robbers who plundered plague-victims protected themselves against the pestilence by drinking a decoction called 'Vinegar of the Four Thieves' in which garlic formed the main ingredient.

In the 'magia naturalis' of the Renaissance scholar-mages, both onions and garlic plants were said to be under the planetary influence of Mars, the fierce Roman god of war and elemental fire.

In Northern Europe Mars was identified with the germanic Skyfather Tyr/Tiwaz. This Pagan deity originally bore a

ritual spear, the fiery, celestial weapon, recalling garlic's original name as the protective 'Spear-Leek'.

In modern herbalism the garlic-clove yields a powerful oil which purifies the blood of poisons and toxins when taken orally. When given to animals garlic-oil makes their blood unpalatable to fleas. Because of its association with the phallic spear of Mars, the garlic plant also acts as a potent aphrodisiac in folk-magic, strengthening male virility.

In Greece the god Ares rules the garlic plant which was used to keep the hairy werewolf-centaurs, the Kallikantzaroi, away from dwellings at midwinter.

Because of its formidable defensive and purificatory renown, garlic was used throughout Eastern Europe from time immemorial to dispel the attacks of vampyres and werewolves. A wreath of garlic would be cast on top of the coffin at burial to prevent the occupant from rising as a vampyre - sometimes a clove of garlic would be placed in its mouth or stuffed into the mouth of the severed head of a vampyre, preventing the vampiric spirit from returning to its former body.

During vampyre outbreaks in Hungary, Bulgaria, Roumania, Slovakia, Moldavia and Wallachia, every house was hung with long strings and wreaths of the plant and its cloves were used to rub the windows and doorways. As the vampyre possessed the ability to shapeshift into the forms of insects, birds and small creatures or even to slip into houses as a vapour or swirling fog, the keyholes and chimney were likewise rubbed with garlic to render them impassable.

Those fearful of vampiric attack during the night could further enhance their protective field by sleeping with a clove of garlic held in the mouth. At Stoke-on-Trent in 1973

a 68 year old Polish immigrant was found dead in his flat having choked on a clove in his sleep. His landlady admitted that the old man lived in perpetual fear of vampyres and placed salt and garlic around him at night for protection.

Amongst the ancient tribes of the West Slavs sacred horses were kept in their pagan sanctuaries for the archaic practise of divinatory rites: pure white horses at the Wendish temple at Arcona and black horses at Stettin. This horse augury involved laying out spears upon the ground and taking auspices from the manner in which the horses stepped over them. The sacred white horse of the four-faced god Svantovit was kept in his temple and periodically led through avenues of upright spears - if the horse did not catch them with its hooves and knock them over the oracle was favourable.

From such Pagan auguries we might trace the old Roumanian technique for detecting a vampyre in it's grave. A virginul young girl or boy was seated upon a pure white or black horse, also a virgin, and led through the graveyard, stepping over all the graves in turn. Where the horse hesitated or refused to move on, the resting place of the vampyre was indicated where it lies glutted and saturated with gore under the earth, like a monstrous slumbering leech in it's coffin.

In the tradition of binding magic, wild roses or briar-roses held a potent virtue over vampyres, being used to bind the coffin and to make thorny crosses to be placed by windows and doorways. In some regions it is stipulated that the stake used to impale the vampyre must be made from rosewood

The magic defensive symbolism of the thorn is particularly emphasised here and the sacred Whitethorn, Maythorn or Hawthorn is famed for it's evil-averting powers as Sir John Mandeville noted in his mediaeval travelogue:

"... therefore hath the Whitethorn many virtues. For he that beareth a branch on hym thereof, no thundre, ne no maner of tempest may dere him, ne in the house that is ynne may non evil ghost enter."

Whitethorn is the wood traditionally used for the stake, which must be driven with a single thunderous blow through the heart of the cadaver to despatch the vampyre. If more than a single blow is struck this will have the unhappy effect of reviving the vampyre instantly.

Whitethorn was known to the Celts, Germans and Slavs as a protective, lightning-averting wood, the Saxon tree of the haga, the all enclosing World-hedge which held back the surrounding forces of chaos beyond it's thorny and impenetrable boundary. Magically it is one of the trees under the governance of the Thunderers of Indo-European tradition such as the Slavonic Sky and Thunder God Perkunas.

He is known in Latvian as Perkons and in Russia as Pyerun(compare the Polish word 'piorun'- 'thunder'). Perkunas derives from the I.E * PERKWAWNOS - 'Divine Striker', in common with Parjanya, the epithet of the Vedic thunderer Indra, and the latin verb Percussere - 'To Strike'.

The cardinal cultic symbol of the Thunderer is the whirling, fiery fylfot-thunderwheel or Rota Taranous of the Celtic god Taranus, also known as the Sunwheel or Hindu swastika,

the Vajra or whirling Thunderweapon which embodies the lightning bolt. An image of Pyerun was worshipped at an open air temple at Novgorod in the 8th century C.E. as the great warrior divinity and defender of gods and men from harm and chaos. The thorns of the maytree and the wild Thorn-Rose symbolise the cosmic-phallic penetrative power of the Thunderweapon. Pyerun's magic hammer Molnija - 'Lightning', wards away all evil and hostile forces with its dynamic explosion of heavenly fire. A pertinent mystery is contained within the Thorn Rune in Anglo-Saxon Witan-Craft which represents Thor's hammer, Mjollnir.

Pyerun, Lord of the Storm and the Celestial Flame, is the ideal protector to invoke against malefic ghosts and vampyres. His blazing hammer strikes home the stake like a thunderbolt and destroys the unclean aggressor.

The hammer symbolism of the Thunderer is to be seen in the old Russian methods for preventing a dead witch or warlock from returning as a vampyre at midnight. The corpse would be shackled and bound within its sarcophagus whilst the Exorcist stood in a magical circle and read from the scriptures through the night, bearing a sledgehammer in his right hand.

On St. George's Eve magical precautions are taken to ward off wandering ghosts, spirits and vampyres and there is a symbolic affinity between the mythic figure of the heroic Saint impaling the dragon and the piercing of the vampyre with a stake in the rite of the 'Great Reparation'.

The Great Dragon or Drakul embodies all primitive, threatening spiritual forces and fitly signifies the vampyre. Also the figure of the Thunderer in Indo-European mythologies exhibits the characteristics of the divine dragon-slayer - Thor battles against the Midgard Serpent,

Indra against the dragon Vrtra and the Iranian hero Feridun against the black dragon-sorcerer Zohak in the 'Shah-Nama' cycle of epic poetry. The mythical impalement and conquest of the Chaos Dragon by the Thunder-divinity is re-enacted ceremonially in the rite of staking the vampyre.

Having equipped one's self with the pointed stake of Maythorn and a magically consecrated hammer, as well as with a supply of garlic wreaths and wild rose crosses, the intrepid Vampyre-slayer can now assay the ritual of the 'Great Reparation' as it is known in Transylvania.

Going to the vampyre's resting place just before the sun has set, the sarcophagus must be laid open to reveal the Nosferat immersed in blood with sanguinary streams pouring from his staring eyes, mouth and nostrils. The stake must then be driven through the breast of the slumbering corpse with one vigorous blow from the hammer. A great geyser of foetid blood now explodes from the fiend and an agonised screech as it writhes in its final throes.

The would-be Vampjerovic must be undaunted and with a consecrated sword or sickle must strike the vampyre's head from its body, stuffing the mouth with garlic cloves before extracting the heart and liver. Roumanian practise advises piercing the heart with a long heated needle whereas in Serbia it is boiled in holy wine and inserted back into the corpse's chest.

More usual perhaps is the burning and incineration of the entire corpse followed by the scattering of the ashes into a swift-flowing river, symbolic of returning its elements back into nature.

One 18th century account commissioned by the Bishop of Olmutz and published at Naples in 1744 describes the staking ritual thus:

"...many of these adjudged vampyres were found full of colour, rosy-cheeked, eyes open and full of living blood, as though they were actually alive and in good health, so that when they were struck with a lance, as sentence was being inflicted upon them, they uttered a horrifying shriek, and a copious stream of blood shot out from their chest that not only filled the grave but spurted outside and soaked the nearby ground."

Old Slovakian methods include the piercing of the vampyre's heart with the crescent blade of a sickle and this is done to people who have died and are suspected of being Strigoi or vampyre-witches. In the Roumanian district of Zarnesti three iron forks were driven through the eyes and the heart of the vampyre which was then re-buried face downwards. The re-burial of revenants with their faces downwards is a custom especially encountered in Celtic regions. The vampyre's face is turned towards its rightful home, the netherworlds, and away from the upper realm of the living by this means.

The fountains of vampiric blood elicited by such ritual impalements and piercings possessed peculiar powers which were made use of by the Polish peasantry in a sort of magical homeopathy or anti-vampyre vaccination. A vampyre's blood, if mingled with flour and baked into a loaf of bread had the virtue of making anybody who ate of it immune to their attacks. According to some Slavic Gypsies however any contact with a vampyre's blood would cause a sinister madness and was thus guarded against.

The same techniques of vampyre-destruction prevailed amongst the Romany tribes of Eastern Europe and the Balkans; a piece of Juniper-wood is thought to keep vampyres at bay and the stake itself is sometimes fashioned from this wood. The Juniper had a powerful reputation in the Middle Ages and was woven into the fence or hedge surrounding a house in order to keep witches and spirits away as it was accounted to be under the rulership of the sun and the powers of light in mediaeval magical lore.

Slavic Gypsies held that the most sunken grave in a cemetery is the usual resting place of the undead. After lighting a magical circle of fires about the spot to imprison the spirits, the grave was covered with a cloth or animal hide and a long, sharpened stake of Juniper-wood was driven down through the coffin to the accompaniment of prayers.

Where the stake pierced the cloth a great blister or bubble of blood would swell up from beneath the ground, gushing from the transfixed vampyre beneath the earth.

Another suspicious characteristic of a vampyre's grave to be looked out for are certain holes in the earth leading down to the coffin, through which the misty substance of the vampyre's aetheric wrath-body rises up nightly. These curious apertures were referred to by Henry More in 1653 in his description of the case of Johannes Cuntius, the vampyre of Pentsch in Silesia, who was sighted on various occasions after his funeral:

"His gravestone was turned of one side, shelving, and there were several holes in the earth, about the bigness of mouseholes, that went down to his very Coffin, which however they were filled up with earth over

night, yet they would be sure to be laid open the next morning."

Pouring boiling water into such holes in the earth of the vampyre's grave is yet another way of destroying an undead in his tomb.

All the above methods with their attendant unpleasantness are desperate measures to be employed at the eleventh hour but can be avoided by taking precautions in the early stages of suspected vampiric infestation; these include, as we have seen, apotropaic plant-substances, magical wards and seals and ghost-catchers which entrap and bind the vampyre-ghost, preventing it from wandering.

The Indian Gypsy tribe of the Doma hang a fishing net over the doorways and windows of a house for any vampyre or Votala seeking ingress will have to 'count all the knots' and will soon end up lost in the mazy weave of threads. Thus in parts of eastern Europe we find the custom of placing a woven stocking in the coffin with like intent of delaying and confusing the vampyre through tangled pathways. In Northern Germany ropes with knots tied along their lengths were placed in the coffin and some European Gypsy funerals include the custom of placing knotted red threads over the grave to prevent the deceased from wandering abroad as a Mullo.

The ongoing battle against the vampyre was more usually the concern of various specialist castes of shamanically-elected folk-sorcerers encountered across Europe, whose function was to periodically engage in combats against these nefarious beings and by vanquishing them, preserve the middle-earth of the living and it's prosperity.

CHAPTER 7

WAR AT MIDNIGHT

"Every people, every stock, is threatened by a Voukodlak and defended by a Kresnik."

TRADITIONAL ISTRIAN SAYING

"Lord and Lady Vampyre, Lord Werewolf and his wives, they are going to N. to drink his blood, to change his heart to a foul one."

ROUMANIAN SPELL AGAINST NIGHT-CRAMP

In the cosmogeny of many archaic cultures the resolution of the world-pattern from the primaeval ocean of chaos is characterised by a titanic battle between the two equiposed forces, a contest in which the triumph of the gods is synonymous with the establishment of the cosmic order and the emergence of the universe from the pre-creational state.

In this kinetic vision the archetypal combat between order and chaos leads to the emergence of being from non-being, of substance from the unmanifest, of life from the formless. From this great battle at the edge of time the limits, definitions and outlines of all things are won from the undifferentiated abyss and the passage from chaos to cosmos is effected

This is sometimes symbolised by a contest with a monstrous dragon whose immolation has sacrificial overtones and whose body provides the raw elements of the creation. Thus in Assyro-Babylonian mythology the god Marduk struggles against Tiamat, the Dragon-Goddess of the bitter salt-waters of the Apsu, the primal abyss. Having vanquished Tiamat the god Marduk then divided her in twain and fashioned the earth and heavens from her substance.

Because the New Year symbolically resumes the cyclical creation, constituting a mesocosm of the world's beginning, the text of this myth, the 'Enuma Elish', was acted out as a sacred drama at the Akitu, the new Year festival in Babylon. The king took the place of Marduk and presided over a mock battle between two groups of actors. In assuming the mantle of the god the king was exhorted to continue to 'conquer Tiamat and shorten her days.'

The Vedic god Indra smites and cleaves asunder the dragon Vritra in order to free the fertilising waters which will enliven the earth. In the ancient New Year ritual at Jerusalem the ancient battle was reactualised between Yahweh and the sea-monster Rahab, which took place before time had begun. Amongst the Hittites of Asia Minor the great dragon Illuyankas is fought against and slain by the Weather-god Teshup, a myth which was recited at the New Year ceremonies in ancient Anatolia.

The ancient priest-magicians created ritual enactments of this battle or cosmogenic conflict because for them it was vital that humankind participate in the divine struggle in order for the periodic renewal of time and existence to take place. A mystical identification which facilitated the direct experience of rebirth at the inception of the New Year. The concept of the ritual battle between order and chaos, light and darkness, at the 'gap in time' is an archetypal motif found in many cultures worldwide and contains deep-level shamanistic elements.

The ritual combats in old English and European Mummer's Plays evidence this same mythologem such as the battle between the Summer King and the Winter King which was held at Augsburg where " ... he who plays summer has evergreen or ivy upon him and Winter is masked and terrible. And these two fight. And Summer wins and strikes Winter down."

Richard Thonger (*A Calendar of German Customs* 1966) also says "Winter and Summer in the Steiermark are teams of young men. The Winter men put on fur jackets and advance, armed with bakers' shovels, flails and reels of twine, to meet the Summer men with their sickles, scythes and pitchforks."

A ritual contest at the Hippodrome in Constantinople used to be enacted at the New Year under the Byzantine Emperors.

In the Middle Ages the eternal battle was symbolised by contests between bright and dark 'Perchtils', Woodwoses or Wyldemen. As part of the Christmas masques arranged for Henry VIII during the Yuletide festivities of 1516 was a play in which: "Eight wyldemen, all apparayled in green mosse with sleved silk, with ugly weapons and terrible

visages there fought with eight knyghtes." This was doubtless an archaic midwinter ritual which had been adopted as part of the Court's seasonal celebrations.

It is in the light of this mythic pre-creational conflict occurring again and again as the cycles of time renew themselves that we can understand certain aspects of Eastern European vampyre tradition in which we find traditional shamanic practitioners or folk-magicians whose role is to give battle to vampyres, malefic witches and evil spirits at certain times of the year, especially around calendrical interstices in time such as Midwinter and Midsummer.

These individuals are those who are gifted with second sight and who have an inborn affinity with the spirit-world as well as being marked out for their office by various electional omens and signs of which the most celebrated is the caul or amniotic placenta - the caul symbolises the wizard or witch's 'cap of concealment', a veil, hood or mask, and is a sign of magical gifts in an infant in many regions of Europe.

Carlo Ginzburg in his historical studies has gone far in exploring the hidden mythos of the folk-shamans who engaged in such 'night battles' and in advancing our understanding of these obscure strands of magical thinking amongst the agrarian peasantry of Europe. In his work *Ecstasies: Deciphering the Witches Sabbath* (London 1990) Ginzburg quotes a description of Istrian and Croatian lore by the 17th century author G.F. Tommasini who says that these peoples

"...cannot escape the fantasy that there are some men, born under certain constellations, and in particular

those who are born closed in a certain membrane: they call these Kresniki and those other Voukodlaki (vampyres), who go by night in spirit on the crossroads and also into the houses to inspire fear or do damage, and that they are accustomed to congregating together at some of the most famous crossroads, particularly at the time of the four Ember weeks, and there fight against one another for the abundance or scarcity of all sorts of products..."

The Kresnik is known at birth by his white caul and can shapeshift into a variety of white animals whereas the Voukodlaki or vampyres are really witches (Strigoi) who are born enclosed in a red or black caul and accordingly possess the ability to appear in the guise of black animals. The name Kresnik signifies one who is baptised or 'crossed'. It is sometimes said to be the 7th child in a family or alternatively a man who has 'won the love of a Vila (faery)', an individual empowered from birth to defend the world against the encroaching powers of dissolution and malign magic.

An interesting insight into the dynamics of ethnic prejudice in Eastern Europe is given by the fact that the Voukodlaki are often thought to be the aggressive witches of neighbouring peoples, thus they are sometimes regarded as Turkish, Venetian or Italian or of some nationality bearing enmity against the Slovenians and their land.

The caul of the Kresnik is thoroughly dried and used to impregnate food which he consumes to magically affirm and increase his powers. At the age of seven years the Kresnik begins to engage in nocturnal warring against the fearsome hosts of the Voukodlaki. Incredible battles which take place in the darkness of the night in which the assailants clash in

their shapeshifted forms. Some say that the Kresnik enters a deep trance during which his fetch-soul leaves his mouth in the form of a small fly or other insect just as vampyres in Serbia travel in the form of butterflies, whose metamorphosis and powers of aerial flight made it an apt hieroglyph of the liberated psyche amongst the ancients. In old Lancashire dialect fluttering moths seen in the twilight are referred to as 'souls'.

Just as the vampyres can only take the form of black animals the Kresniki assume the forms of pure white horses, bulls, boars or hounds and are sometimes known to attack the Voukodlak in the shape of a flaming wheel of fire.

In Slovenia children born with the caul are in the balance and their shamanic powers may be expressed in the warrior vocation of the Kresnik or in the dark sorceries of the Voukodlak. Thus the midwife at such a birth shouts out "A Kresnik has been born, a Kresnik, a Kresnik!", an utterance which magically seals the infant's future fate.

The midnight war between the Slovenian Kresnik and the Voukodlak represents a ritualised antagonism between traditional 'white shamans' and 'black shamans' - they are the necessary representatives of the polarised opposites of creation and destruction, life and death, order and misrule. The victory of the Kresnik is cyclical rather than final for the figure of the Voukodlak, the vampyre-witch, embodies the truth that order cannot exist without the chaos from which it is resolved and defined. Light exists by virtue of the darkness which bounds it and from which it is ceaselessly born.

An Italian term used in Dalmatia as a synonym for the Kresnik is 'Stregoni Benefici', the 'Benign Witch' as opposed

to the Voukodlak, the dark, hostile witch. In southern Dalmatia he is called the Negromanat and possesses a tail at birth like the Neapolitan werewolves, an indicator of his hidden animal side. In Bosnia and Herzegovina the Zduhac is the traditional vampyre-dispelling 'white magician'.

At Friaul we find this twofold division in the Benandanti (Those Who Go Well) and the Malandanti (Those Who Go Evil) who likewise fought against each other during the nights of the Ember Weeks. In the sixteenth century groups of Benandanti, both male and female, were apprehended in the remote Friulian villages under charges of witchcraft and heresy and taken to be interrogated by Catholic inquisitors about their beliefs. The Catholic church, then as now, a monstrous machine of oppression and an enemy of human diversity and freedom, rooted out these followers of an ancient shamanic creed and crushed them without remorse or compassion as indeed they have continued to do over the centuries throughout the world.

From the inquisitorial records we learn that on the Thursday night of each quarter of the year the Benandanti fell into a deep lethargy or trance and sent forth their souls riding on butterflies, mice, cats and rabbits to meet with the 'Good Abess', the veiled goddess of the witches.

The Benandanti recounted how they went by night 'travelling with witches and goblins' to assemble at certain spots in the countryside of Verona and before the church at Lassico where they fought the evil warlocks and sorceresses of the Malandanti with fennel stalks as weapons for 'all the fruits of the earth'. The prosperity of the coming years grain harvests depended upon this battle for if the Malandanti should be the victors then famine and poor yields would afflict the countryside.

In the traditions of Hungary we encounter the combative Magyar folk-sorcerer called the Taltos who is similarly marked out at birth by the caul or by an extra finger. The Taltos is sometimes held to be the offspring of a woman and a wolf and in childhood begins to be instructed in dreams by an older Taltos in the form of a bull or horse. A male Taltos instructs virgin girls and a female Taltos teaches young virgin males.

This shamanic initiation is heralded by the 'Long Sleep' lasting for three days during which the dreams come to the candidate in which he is dismembered and undergoes various inner ordeals. The novice Taltos begins to be periodically overcome by maniacal upwellings of magical 'inner fire' and falls into trance states in which he or she leaves his or her body in the form of a glowing flame, a bull or a horse and engages in aerial battles against evil witches and wizards amidst thunderstorms three times a year. The Taltos can straddle a reed and fly up swiftly amongst the clouds in typical witch-like fashion and according to G. Rohrer they 'could jump up in a willow tree and sit on a branch that would have been too weak for a bird.' Beating his drum, the Taltos would occasionally go through the village, detecting any evil magic and tracing it to its perpetrator. Before the house of the Taltos stood a staff surmounted by a carved bird; this represented his 'bird soul' and would be sent forth on journeys.

Related figures in Eastern Europe include the Planetnik of Poland, the Solomonar of Roumania and the Serbo-Croatian Garabancina. They might be profitably likened to the Cunning Men of rural England, shamanic 'white sorcerers' who were specialists in detecting, fighting and defusing the machinations of witches and in deflecting the ill-luck caused by the Faery Folk.

In Serbia the son of a living woman and a vampyre father is called a Dhampir and because of his spectral inheritance and powers of 'second sight' is considered adept at rooting out the source of a vampiric infestation. Though otherwise quite normal in appearance, the Dhampir is thought to be entirely boneless and his body is gelatinous and slippery.

After surveying the four corners of the heavens the Dhampir picks up the scent and begins to stalk his inviolable prey before an enthralled crowd, describing the vampyre's shapeshifting metamorphoses as he pursues it. Curious bystanders are enabled to see the vampyre by peering through the Dhampir's sleeve. After a long and often arduous struggle the Dhampir fires off his rifle to destroy the undead and is duly paid for his services.

Amongst Slavic Gypsies such practitioners are called Vampijerovic or Lampyerovic; the child born of a vampyre father is called Vampirich signifying 'Little Vampyre'. If the child is male it is nicknamed Vampir, if female Vampirera.

The Muslim Gypsies of the Balkans often employed mendicant Dervishes to fight off vampyres and wandering Sufis sometimes officiated at this kind of practise in the Islamic enclaves of Eastern Europe and Turkey. In his work *'Gypsy Demons and Divinities'* (1973) Dr Elwood B. Trigg tells us:

"Some Rumanian gypsy villages believe that many cemeteries are occupied by white wolves. It is only because of the vigilance and viciousness of these wolves in discovering and destroying the vampyres in these cemeteries that living men are kept safe from a complete takeover of the world of the living by the world of the dead."

These white vampyre-hunting wolves of Transylvania lead us back into the realm of shamanic werewolves and amongst the lycanthropic cults of the Baltic lands we find the old pattern of shapeshifting warrior bands fighting against the forces of infertility and life-draining magic.

During the late 17th century in Livonia certain men and women were held to turn into werewolves during St. Lucy's Eve, the Twelve Nights of Christmas and also on Midsummer's Night when they travelled down beneath the swamp of Malpils in Latvia, the entrance to the underworld where the devils and evil sorcerers took the fertility of the barley, oats and rye which they stole from the upper world and where their feasts were held. Equipped with iron whips the werewolves battled against the sorcerers who ply broomsticks hung with horsetails, fighting for the fertility of the grain harvests.

An elderly werewolf of Jurgensburg questioned in 1692, described how 'at the time the seeds were forming ..the sorcerers spirit away the blessing and take it to hell, and it is then that the werewolves take it upon themselves to bring it out again.' The werewolves were known as the 'Dogs of God' and were the world's heroic protectors.

Elsewhere in the Baltic lands folk-rites were enacted in which bands of Miezvilki or 'Barley Wolves' chased away devils and brought abundance to the land, the procession being headed by the 'Barley Wolf Father' and the 'Barley Wolf Mother', the primeval god and goddess of the cultus.

The positive, fertility-orientated aspects of the werewolf are apparent in the rites of the Brotherhood of the Green Wolf which were held on Midsummer's Eve at Jumiege in Normandy. Each year a new leader or Green Wolf was chosen and garbed in a green robe and a tall, pointed hat.

He led a procession from the village of Conihaut to the church at Chouquet where mass was observed.

Returning by the same route (an old Church-way or 'Werewolf-way' perhaps) to the Green Wolf's house at Chouquet to carouse and dance to the rhythms of hand bells; a bonfire was then lit and a circular dance which mimed the chase of the Green Wolf was performed during which they pretended to throw him into the flames three times. A feast was then held in which great propriety was enforced but at the stroke of midnight lewd songs were bellowed out and as the music of fiddles began, orgiastic revelries held away all night long.

There is an old German saying. "The Werewolf sits amid the grain" and up until the 19th century children were warned about the fearful Roggenwulf or 'Rye Wolf' which lurked in the harvest fields, lying in wait for victims. The Rye Wolves of German folklore ran with the Roggenmutter, Rye-Mother or Tittenwif whose pendulous breasts (representing the pointed growths of hallucinogenic Ergot fungus according to some scholars) she offered to children in order to poison them and drive them insane. The agrarian undertones of the werewolf are very clearly indicated in such folklore.

In the cyclical cosmology the worlds constitute a closed system in which nothing is ever lost or destroyed but only changed and reborn over and over again, a crucible of infinite transformation in which the close of one cycle is the inception of a new round. Thus the kinetic tension between polarised forces at the dawn of time is resumed at the end of the cycle of ages with the great battle of the gods when order and chaos are once more pitted against each other in an apocalyptic showdown which merely prepares the ground for the universe to be reborn and a new 'Golden Aeon' to dawn. Before this transfiguration into glory can

occur all hell must break loose in the 'Wolf-Age' when the werewolves and vampyres of the outer darkness must overwhelm the island of middle earth prior to the final dissolution.

*"O'er the sea from the north there sails a ship,
With the people of Hel, at the helm stands Loki,
After the Wolf do wild men follow..."*

(VOLUSPA, St. 51)

When the poem 'Voluspa' was composed, the ancient Germanic constellation of the Lesser Wolf's Jaws (Hyades) was situated on the line of the ecliptic, the heavenly path of the sun, threatening to devour the solar orb, fulfilling the prophecy of the final days of this age.

The Greater Wolf's Jaws was the constellation formed by the great crescent of stars including Andromeda and Pegasus to Cygnus which seemingly threatens the pole of the sky, the Nail-Star, stellar centre of the cosmic order. From the Greater Wolf's Jaws two streams of saliva issue called Wan and Wil which form the Milky way. These celestial configurations embody the ancient star-mysteries of the Northern werewolf cultus and represent the mighty etin-wolves born of the god Loki who will finally consume the sun and moon.

We have seen how in Roumanian vampyre-lore the wolfish Varcolaci attack the luminaries, biting them and supping on their blood during solar/lunar eclipses and thus precipitating astro-cosmological crises which prefigure the end of the world. Snorri Sturluson in the 13th century Icelandic 'Younger Edda' describes the two wolves Skoll and

Hati who chase the sun and moon and are fixed in these old Teutonic constellations, relating how they were born in the underworld forest of Ironwood of an Etin-Wife:

"The ancient giantess breeds as sons many giants and all in wolf shapes, and it is from them that these wolves are descended. And they say that from this clan will come a most mighty one called Moongarm. He will fill himself with the lifeblood of everyone that dies, and he will swallow heavenly bodies and spatter heaven and all the skies with blood."

(Gylfaginning, trans. Anthony Faulkes.)

The Vampirdzhija of Russia, the Vampijerovic of Slovenia and the Dalmatian Kresnik are shamanic warriors who participate directly in the cosmic struggle between the gods and the etin-wolves of the 'ancient chaos' on the last day.

The figure of the vampyre-destroying shamanic exorcist who wields the radiance of the divine light against the all-surrounding darkness is an archetype which still has the power to speak to modern humanity. In the literary vampyre-hunters created by novelists, Dr Van Helsing in Stoker's 'Dracula' and J.S. Le Fanu's Moravian nobleman, Baron Vordenburg in 'Carnulla', we can clearly recognise their lineal descendants.

CHAPTER 8

THE VAMPIRE IN FOLKTALE

*"Denn die Todten reiten schnell."
(For the dead travel fast.)*

'Lenore', Gottfried August Burger, 1773

In the folk and faery traditions of Eastern Europe the vampire features as a dark seducer of the living who threatens and afflicts the hero or heroine. Resourcefulness, spiritual integrity and cunning are needed in full measure to outwit this fiend of the night but in the end the vampire is usually vanquished and the wrongs it has perpetrated are remedied.

Such folktales often contain a deep-level pattern of shamanic magical themes and like all faery tales, are the vehicle for primal spirituality and initiatory death and resurrection motifs. We shall seek to decode these encrypted magical teachings as they occur in the old Roumanian tale

of 'Nita and the Vampyre'. But first we might consider how the mythic dimension of vampyrolgy contained in oral Slavic folktales eventually merged with the historical reality of the great vampyre epidemics which raged across Poland, Hungary, Silesia, Moravia, Austria, Lorraine and Russia in the 17th and 18th centuries when whole populations were terrorized by the incursions of the undead and alarmed official and imperial inquests were set up to investigate the phenomena. Epidemics of bovine plague in Serbia and pestilence in Prussia catalysed a collective terror in which the shadowy realms of folk-mythology intermeshed with the events of ordinary life.

Everywhere in Eastern Europe a veritable army of vampires roamed under cover of night and even commonplace mortalities were prone to raise the spectre of the Nosferat. The village of Medvegia in Serbia became the scene of one such famous vampyre-scare in 1727 with the return of a peasant soldier or *Hoyduk* called Arnold Paole from service in Greece and the Levant. He married on his return but gloomily confessed to his young wife that he had been attacked and bitten by a vampyre while stationed at Gossowa in Turkish Serbia. He had managed to destroy the vampyre and had taken the magical precautions of eating earth from its grave and using its blood to bathe his wounds but these measures were to prove less than effective.

After a time in Medvegia Paole accidentally fell from a hay wagon and died. Within thirty days after his decease reports began to circulate that Arnold Paole had been sighted wandering and had visited several people at night in order to torment them. Within months seventeen people had expired as a result of the vampyre's depredations and the cattle population was greatly decimated. Paole's corpse was found to be in the undead state and was duly staked,

decapitated and burned along with those he had infected but after a few years another wave of vampirism afflicted the village leading to an official investigation by Johannes Fluckinger, a regimental field surgeon from the Austrian army in 1732 who opened tombs and verified the activities of vampyres in the area. Under his auspices some fourteen vampyres were exhumed, decapitated and burned by wandering Gypsies and their ashes were scattered in the River Moravia.

The great outbreak of vampyre-activity seems to have originated in Istria in 1672, spreading to East Prussia in 1710 and 1721, Serbia in 1727 and 1732, Prussia in 1750, Silesia in 1755, Roumania in 1756 and regions of Russia in 1772, causing great controversy amongst the learned classes of the day.

These cases are especially significant as examples of how the dreamlike mythic unconscious can, on occasion, break through into ordinary life, for vampyre legends had been in currency for centuries in these areas.

Let us now examine one such folktale from Transylvania and attempt to unravel some of its inner arcana.

THE TALE OF NITA AND THE VAMPYRE

1. In an old village in the middle of the forest lived a Baba or Wise Woman. At her cottage all the other maidens used to meet to spin and have a 'bee'. All the young men came and laid hold of them and kissed them. All but one girl called Nita, a pretty, strapping lass of wealthy parents who had no companion. Then a fine young spark came to her and held her in his arms, kissing her until the cock crowed at

dawn. Before first light he departed. The old wise wife came to Nita after he had gone and said,

"Nita, my lass, didn't you notice anything?"

"I didn't notice," she replied

"Then didn't I see he had cock's feet?"

"Let be, mother, I didn't see it."

2. The girl went home and slept but as the sun set and the evening shadows lengthened she arose and went off to the spinning where many girls were holding a 'bee'. All the young men turned up after a while and each took his sweetheart in his arms and after kissing and laughing for some hours they all left for their homes. Nita's companion, the pale, young man, came and embraced her, pulling her around and kissing her through the dark hours before dawn. Eventually a cockerel crowed and he rose from her arms and departed. The old wise woman came to Nita and said,

"Nita, my lass, didn't you notice his horses hooves?"

"And if he had, I didn't see them," she replied.

3. Nita went home along the shadowy path as the first birds began to sing and she slept for a while before she rose to do her tasks of work. And then as the sun set like flaming copper behind the pine trees the girl set off for the old wise wife's cottage with a spindle in her hand. The girls were

gathered there already and the young men arrived and kissed them laughingly. But Nita only watched them with her dark, shining eyes. Eventually they got up and left and through the darkness Nita's sweetheart came, taking her in his arms and pressing his lips upon her white throat as she lay beneath him. As she received his caresses Nita reached behind him and slipped a needle and thread into the back of his jacket.

As the first cock crowed through the dark morning he rose and departed. When it was light Nita went out and followed the line of the thread which led her to an ancient cemetery outside the village where ravens croaked in the boughs of elder and yew trees. The thread ran directly into a tomb and when Nita looked into it she saw her lover sitting within, asleep, with streams of blood running from his eyes, his nose and his mouth. The girl trembled with horror and hurried back home.

4. That night Nita's sweetheart arrived at the Wise Woman's cottage and asked after the girl. "She's not come," said the old woman and the pale, young man left and made his way to the house where Nita lived with her parents. Standing before the house in the dark and misty air he called out in his thin voice,

"Nita, are you at home?"

She heard him as she stood in her bedchamber and opening the shutters she said,

"I am."

"Tell me what you saw when you came to the graveyard, for if you don't tell me your father will die."

"I didn't see anything."

Then he gazed with his cold, grey eye and he killed the father and departed for his tomb. The next night he returned and called out in his thin voice, "Nita, tell me what you saw."

"I didn't see anything."

"Tell me for if you don't your mother will die."

She would not tell and he gazed with his cold, grey eye and killed the mother and departed for his tomb.

5. When Nita awoke in the morning she called her twelve servants to her and she said to them,

"See, I have coins of silver and gold, herds of oxen and flocks of sheep. My riches will come to the twelve of you as a gift, for tonight I shall die. And it will fare ill with you if you bury me not in the forest at the foot of an apple tree."

Night fell and the pale young man came before the house as the mist rose in the gloom.

"Tell me Nita, what you saw in the graveyard three days ago or I will kill you as I killed your parents."

"I have nothing to tell you," she replied.

Then he gazed with his cold, grey eye, casting his chill glance upon her and having killed her he departed for his tomb.

The morning came and the twelve servants found Nita lying dead and laid her out decently. They made a hole in the wall and passed her out and carried her, as she had bidden, deep into the forest, where they buried her under an apple tree.

6. Half a year passed by and it happened one day that a Prince was a-hunting in the forest with his pack of hounds and four huntamen. The hounds ranged before them and came to the clearing in which the apple tree grew over Nita's grave. From her grave grew a great burning flower the like of which for beauty there was not in the whole kingdom. The dogs barked and scratched at the earth of Nita's grave and the prince and his huntamen, hearing their clamour, sounded their horns to call them. When the hounds returned not the prince said "Go quickly thither."

Then the huntamen called the prince to where the wondrous flower shone like a candle in the shadows and he plucked it and took it home with him, showing to his mother and father before placing it in a vase in his bedchamber, beside his bedstead.

7. That night as the prince lay sleeping in his bed, the flower rose from the vase, turned a somersault and became a full-grown maiden. She took the prince and kissed him,

and bit him and pulled him around, and slept with him in her arms. And the prince knew it not for at dawn she became a flower again. He rose weak and sick that morning and complained to his father and mother, "Mother, my shoulders pain me and my head pains me."

His mother, the Queen, sent for an old nurse and she came to the King's house and tended the young man and watched over him, but again that very night as he lay abed the flower arose and became a maiden. And she took him again in her arms and kissed him, and bit him and pulled him around, lying with him until dawn when she turned into a flower and went back into the vase again. The prince rose and his bones hurt, so weak and sick was he.

The King then whispered to the Queen,

"It began with the coming of the flower. Something is the matter, for our boy is very sick. Let us watch tonight and post ourselves on one side, and see who comes to our son."

Night fell over the castle and the prince betook himself to his bed to sleep. Then the maiden arose from the vase, and than her there was never anything so fair for she glowed like the tall flame of a taper. The King and the Queen took hold of the beautiful damsel and the prince awoke from his slumber. He saw the maide, that she was fair, and took her in his arms and kissed her and lay down in his bed where he slept until daybreak.

8. And so a marriage was made with a great feast to follow. The folk marvelled, for a being so fair as that maiden was not to be found in all the kingdom. And the prince dwelt

with her for half a year, and she bore a golden boy, two apples in his hand. And it pleased the prince well.

Then her old sweetheart heard of all this, the vampyre who had made love to her and killed her. He arose from his tomb and came to her, and he asked her,

"Nita, tell me, what did you see in the graveyard?"

"I didn't see anything."

"Tell me truly, or I will kill your little boy as I killed your mother and father."

but still she would not tell me and he cast his cold, grey eye upon her son and killed him. Nita arose and carried him to the church and buried him.

At night the vampyre came to her again and asked,

"Tell me truly, Nita, what you saw in the graveyard or I will kill the lord you have married."

Then Nita arose and said,

"It shall not happen that you kill my lord, God send you burst."

The vampyre heard what Nita said, and burst. Ay, he died, and burst for very rage.

9. The next morning Nita arose and saw the floor swimming two hand's-breadth deep in blood. Then Nita bade the King, her father-in-law, take out the vampyre's heart with all speed. The King hearkened and opened him up and took out the vampyre's heart, putting it into Nita's hand. She went to the grave of her child and brought him up and after she had let the drops of blood from the vampyre's heart fall upon him, he rose up alive again. And Nita went to her father and mother and anointed them with the blood, and they rose up alive again.

Then they were all together again and the spell was broken, and Nita told all the troubles she had borne, and what she had suffered at the hands of the vampyre.

COMMENTARY

1. The old Wisewoman or Baba is probably a Vjestica or Witch, a practitioner of the neolithic shamanic faith of Wicce-Craeft, the Old Religion of Europe in it's localised Slavonic form. As a 'Walker Between Worlds' or 'Hedge Rider' she is well able to alert Nita to the incursion of a vampyre-ghost due to her powers of seership and psychic vision.

The fenced village-enclosure is the everyday world of ordinary time, surrounded by the forested wilderness of the Otherworlds, the dark mystery of the unknown which presses in around the island of the known and the knowable, the 'Bush-Underworld'. From this mysterious realm of no-time and all-times the vampyre crosses over the boundary and enters into our three dimensions of space-time.

The vampyre is reminiscent of the Incubus of the Middle Ages and the Faery Man (An Fir Sidhe) of Gaelic tradition who seduces young women. His cockerel's feet represent his liminal status as a being suspended between the human and natural worlds, the living and the dead, the civilized and the wild. The power of flying-forth-by-night is also signified and the projection of the bird-soul or bird-fetch.

2. The hooves of the vampyre link him with the Gandharvas, Kallikantzaroï and Kentauroi, again emblematic of a liminal being who stands between the human and animal kingdoms and is thus possessed of werewolfish traits. The cockerel is a solar bird in European folk-tradition and its cry dispels the spirits of darkness at the break of day.

3. The spindle, sacred to the Faery Goddess of the Slavs, Irodeada or Doamna Zinelor, is a sign of the traditional Witch and is thrust into graves in groups of nine in Roumania to prevent vampyres from rising. The thread which stretches in a line to the vampyre's tomb hints at the 'ghost-way' he travels along each night and reminds us of the 'magic thread' along which that Indic vampyre, the Vetala, travels each night into the houses of the living and the 'spirit-roads' constructed by Manchurian shamans from red cords. The thread traces the 'vampyre-line' which runs from the cemetery and is a roadway between dimensions.

4. The motif of the death-dealing gaze of the vampyre is found in Moravia, Styria and Russia where the undead, after rising from the grave ascends a churchtower and casts his 'evil eye' over the countryside causing pestilence, sickness and death.

The fatal, paralysing gaze of the Gorgon is an ancient Indo-European pattern, the ancient Greek word 'Drakon'

meaning the 'One with the Evil Eye'. This power was cultivated through certain magic exercises by ancient sorcerers who sought to arouse the serpentine psychic force through the brow centre via glyphic configurations such as the Norae 'Aegishjalm' which the Dragon Fafnir wore upon his head in the 'Volsunga Saga'. The vampyre possesses the gaze of the 'Dragon's Eye' which freezes and kills his victims for he is a servitor of the Drakul, the primaeval Chaos-Dragon which surrounds the world, devouring its own tail.

5. Nita's corpse is passed out through a hole in the wall to prevent her return as a troublesome ghost or revenant. The Apple tree under which she is buried is sacred to the Otherworld goddesses all across Europe from the Celtic Morgan Le Faye, German Frau Holt, Norse Frigga who bears a gold apple and the Hesperides, the Daughters of Atlas. It is also sacred to the Celtic god Manannan Mac Lir. The silver and gold apples of Emhain Avallach symbolise immortality, inspiration, healing and eternal youth. The Faeries (divinized souls of the ancestors) haunt the Apple tree which is the 'Ympe-Tree' of mediaeval lore.

6. Traditional European faery lore describes a post-mortem process whereby the Ancestors, between their human incarnations, meld with certain loci where the worlds meet, often being thought of as inhabiting the spirit-realm within the natural landscape and dwelling in a pool, tree, bush or flower. As in the Scots Border ballad 'Tam-y-Lin', the plucking of the faery flower invokes the entity into manifest appearance.

7. Nita, the faery-vampyre, rises from the golden flower at night and visits the prince as a Succubus or Leannan Sidhe (Faery Mistress). At this point the prince of this world and the maiden of the otherworld unite in a mystical marriage or 'hierogamy' which unites the two spheres.

8. This 'faery marriage' leads to the birth of the Magical Child, bearing the golden apples of eternal youth in his hands. This is the conjunction of the magician with his 'fetch-wife' leading to the emergence of a reborn psychic being. However the dark, chthonic figure of the vampyre threatens the triad of personae from the shadows and with his deadly glance or 'Dragon's Eye' plunges the boy into the unformed chaos of the underworld, the concealed realm of all-becoming.

When the vampyre threatens to kill the prince, Nita employs the ancient Slavic formula: 'God Send You Burst!', a cryptic exhortation which literally causes the vampyre to explode, fragmented and diffused, bringing his power to an end.

9. The concluding hieroglyphic unit of the sequence is reminiscent of the final act of a primal Mystery-Play. The revivifying blood from the vampyre's heart is cast upon his sacrificial victims who arise from the dead, whole and reborn. The spell is broken and the world is renewed to a state of greater perfection with the defeat of the nefarious vampyres.



CHAPTER 9

LYCANTHROPY WITHOUT TEARS

"With warwoolfs and wild cates thy weird be to wander..."

Alexander Montgomerie, 1582

The inner processes which underlie the metamorphosis of human into beast or bird shapes are still concealed amongst the elder secrets of the ancient sorcerers.

The rebirth of Pagan spirituality and magic which has occurred in the post-modern era has signalled a rediscovery of many archaic technologies of consciousness. The mysteries of the shapeshifting arts, however, once an integral skill of the Norse Vitki, Slavic Volkhv and Celtic Druidh, still remain shrouded beneath the night of time and continue to elude the modern researcher.

Considering the radical nature of such transitions into startlingly other states of being this may be no bad thing. However in the interests of historical accuracy and integrity

we shall here point out a few of the salient contours and inner aspects of this most arcane psychic discipline of the Old Magic. From these we will see how these cultic practises belong to a cross-cultural and global body of archaic soul-love and experiential techniques.

Central to these arts is the recognition by primal peoples that each human possesses a hidden side to their nature, an aspect of the self which remains largely hidden throughout our ordinary waking life but which occasionally emerges in dreams, illnesses and during shifts in perception. The sorcerers of the ancient civilizations knew this hidden aspect of the soul-complex as a source of immense power and termed it the 'Animal Soul' or 'Guardian' allotted to each individual since his or her birth and peculiar in it's nature to each person's inner personality.

In north-western Europe this is the 'Animal-Fetch' or Dyr-Fylgia of the Norse magicians which invisibly accompanies each person through life. Siberian magicians know of the le-Kyla or Chargi, the 'Animal-Soul'. This is the other side of our being, a realm feared and denied by most people, diabolized by Christians, but nonetheless a domain into which the true warlock or witch consciously seeks to enter in order to realize their full powers.

In the Tltec-Mixtec traditions of Mesoamerica we find the concept of the Nagual, an individual's totemic animal protector and fate-guardian, the theriomorphic aspect of the deep psyche. Amongst the Aztec peoples a person would go and sleep in the forests amongst the wild animals and on awakening would behold his own Nagual with which he would seal a pact. Sorcerers can assume the shape of the Nagual and travel in this guise over long distances.

A person's Nagual animal is considered to correspond to their psychological temperament in some way. The cult of Nagualism whereby warriors, sorcerers and priests in Mexico and Guatemala assumed their animal sides was considered 'devilish' by the fanatical Catholic clergy who happily aided the brutal Conquistadores in their savage invasion. As in mediaeval Europe the practitioners of such arts were sentenced to horrific torture and death in an attempt to destroy their knowledge and unique world-view. Aztec priests employed Ololuhqui, the hallucinogenic seeds of the Morning Glory plant which they crushed and steeped in water to produce a vision-inducing potion which would unleash the Nagual from within. The seeds of the Morning Glory are a rich source of natural Lysergic Acid.

Not only men but also gods possessed a Nagual; that of the great benign culture-god Quetzalcoatl was the tropical Quetzal bird with it's beautiful plumage. But Tezcatlipoca, the sinister god of night and patron of sorcerers had the jaguar as his menacing Nagual, the beast whose spotted pelt symbolized the starry night skies. The Were-jaguar cultus is pan-Mesoamerican in it's provenance for amongst the Maya peoples the word Balam signified both 'Jaguar' and 'Magician-Priest'.

Amongst the Mayas of Yucutan and Quintana Roo the word 'Uay' means 'Animal Soul' (Nagual), 'To Transform by Enchantment,' and 'To Dream'. Even today certain Maya sorcerers are said to be able to transform themselves into their 'Uaya', metamorphosing into spider monkeys, owls, jaguars, coyotes, hummingbirds and other shapes.

Mayan ceramics often contain depictions of the Uay of an individual as a jaguar-dog, dragon-serpent or other mythic theriomorph. Amongst the Tzotzil Maya there were sacred incubatory temples called Uaybil where one slept in order to

encounter ones' in a dream and commune with the animal essence of one's innermost being.

Werewolves are well known in the traditions of European Witchcraft and many practitioners of the Old Religion were held to become cats at night, prowling across the countryside under the cold light of the moon. Gervase of Tilbury wrote in the Middle Ages:

"I know from mine own experience that certain women when prowling about at night in the form of cats have been espied by those who were quietly watching in silence and in secret."

The cat is of course especially holy to the goddesses of the night, Freyja-Holda, Diana and Herodias, reflecting the waxing and waning of the moon in its pupils. In Herefordshire tradition witches transform into large black cats and likewise we encounter formidable 'Witch Cats' of supernatural ferocity in Highland tales.

For several years now we have been hearing reports of panthers, pumas and other large felines haunting the sedate English countryside, preying on livestock and frightening solitary walkers. Such have been sighted in Dartmoor, Surrey, Dyfed and the moors at Rawtenstall in Lancashire.

When I was in Dyfed recently I was told that the former occupant of the cottage I stayed at had seen such a beast. Researcher-author Mike Howard gave me a personal account of one such sighting when he saw a black panther quietly cross the rural lane he was driving down; this creature was moving amidst a kind of shimmering misty

atmosphere, he told me, and there was definitely something strange about it!

Unconvincing stories about zoo escapees and exotic pets are unlikely to cast much light on this mystery as no sick or dead animals are ever found nor are humans ever killed which seems to indicate a more than animal intelligence, though recently a woman was badly clawed who disturbed a sleeping cat in the undergrowth. Another strange and significant feature of such sightings is the fact that these supernatural cats are often spotted near gaps in hedges, places long held to be liminal gateways between the worlds in old witchlore.

For myself I deem it not at all unlikely that such beasts are in actuality the 'Cath-Sith' and 'Witch Cats' reported by mediaeval writers and that there are certain individuals in rural districts of Britain who possess and practise the old secrets of shapeshifting into feline form, constituting an ancient Witch-cult of werewolves. These hereditary initiates are probably outwardly quite normal and respectable members of the rural community who have inherited an ancient art by which they roam silently across the fields on certain nights in the shape of great cats. By dawn they return to their houses and regain their human shape once more, the only evidence of their nocturnal forays being the bloodied and picked carcass of a half-eaten sheep found days afterwards on the moors. Obviously the adherents of such cults lie very low indeed and maintain such strict secrecy that they are nowadays virtually never detected.

In Africa the leopard is the royal beast of Dahomey and in past centuries numbers of them were captured in the forests around West Africa to be paraded through the streets of the Benin capital city in the king's procession. Amongst the Ashango tribes of equatorial Africa some men are able to

turn into were-leopards and commit murders while so transformed. The Mau-Mau guerillas in the Congo who harried the occupying British forces in the 1950's were likewise members of secret were-leopard societies whose initiates wore iron claws and the spotted pelt of the leopard during transformative rites in order to gain the stealth, ferocity and cunning of that beast in their struggle against the colonial powers.

At Burnley in Lancashire during the 1830's there lived a witch called Sally Walton who lived at Cloughfoot Bridge. She was said to have visited a local farmer in the form of a great black cat by night, sitting at the foot of his bed and staring intently at the terrified man. He managed to hurl a knife at it and it turned and fled but the very next day it was noted that Sally Walton was seen with her arm in a bandage and thus her nocturnal activities were surmised. In 1711 the 'Wise Woman of Walkerne', Jane Wenham was accused of transforming herself into a werecat, one of her accusers testifying that he 'saw a Cat with a face like Jane Wenham'. A ritual Witch-Song used by a Staffordshire coven of allegedly early 17th century origin contains this verse.

*"And we shall follow as black tom-cats,
And chase thee through the corn and vats,
But we shall go in Our Master's name,
Aye, to fetch thee home again!"*

In the British folk-mind there has always been a close affinity between cats and hares for the latter is called the 'Furze cat', 'Puss' and 'Malkin' in addition to the fact that female cats will suckle young leverets and 'Jills' will likewise rear kittens. The hare is also sacred to the ancient

Witch Goddess and is symbolic of the moon, fire, increase and madness as well as being another favoured form for shapeshifting witches to assume. The famed witch of Auldearne, Isobel Gowdie, described in 1662 how she effected the transformation into a werhare by chanting:

*"I shall goe intill ane haire
With sorrow, and sych and meikle care,
And I shall goe in the Divellis name,
Ay whill I com hom againe."*

We have noted earlier how the traditional Unguentum Sabbati or Witch-Ointment contained poisonous alkaloids of the Deadly Nightshade, Honbane and Thornapple. These plants are known to specifically produce the experience of body-image transformation amongst it's narcotic and hallucinatory effects. Other aids to metamorphosis that are employed by some traditional witches include potions prepared from the Fly Agaric fungus (*Amanita Muscaria*) and infusions of Liberty Cap toadstools (*Psilocybe Semilanceata*). There seems to be little doubt that the ritual usage of natural hallucinogens provides at least one key to the shapeshifter's secrets but as the hereditary witch Robert Cochrane wrote:

"...it cannot be stressed enough that in the hands of the ignorant or silly such methods are a quick way to the underworld of insanity. It must also be stated that these brews are usually ineffectual unless used in combination with certain other methods and practises."

Francis Huxley relates in his book *'The Invisibles'* (London 1966) how a Voudou priestess called Dieudonne in Haiti had been given a quantity of L.S.D. 25 but had said that she would have to be very wary of taking the drug because of the danger that it might trigger her transformation into a Loup-Garou. Certainly L.S.D. 25 and other powerful hallucinogens can cause states of manic hyperexcitation, frenzy, trance-states and distinct experience of actual body-image transformation in those who ingest them, creating a bridge between the animal and human zones of the soul-complex. These lycanthropic states may be catalysed by certain stress stimuli which were cultivated by the sorcerers of the remotest times.

As we have seen, the sending-forth of the 'Fetch' in lupine shape by night during an ecstatic trance in which the body lies in a cataleptic death-like slumber, constitutes the inner secret of the Varcolac, the Vampyre-Shaman of the Slavs and old authors describe how vision-inducing ointments and brews were used to aid this process though their present day usage is inadvisable for many reasons, not least of which is the experience being warped by negative cultural conditioning.

All lycanthropic rituals are best assayed on the stroke of midnight by the full moon, around All-Hallow's Eve or the Twelve Nights at midwinter, ideally at some liminal place such as a crossroads, a megalith or cavern. The Volkolak-ritualist of mediaeval Livonia or Wallachia would often have enacted these mysteries in a ruined graveyard or within a tomb on account of the chthonic-saturnian nature and the symbolic death the ceremony involves. In any case the place should be lit by nine black tapers and an incense of pine resin should be kindled to suffumigate the atmosphere as the sorcerer faces north. Ritualistic Lycanthropy would seem to be a three-phase process:

1. Invocation of the Lord of the Werewolves, the Terrifying Sovereign Volkhv/ Pykullos/Volinas to bestow the ecstatic power of the wolf and assumption/identification of his god-forms. Sacrificial offerings are made and the stars of the Lesser and Greater Wolf's Jaws should be called upon. This stage includes donning the ritual skin or belt and other preliminaries such as sacred dance.

The whole field of awareness must become one-pointed and focussed upon the archetypal energy of the Dark Wolf-God through incantations, vibratory chanting, imaginal patterns and the sonorous rhythm of the wolf-hide 'Witch-Drum' until the first degrees of autohypnosis occur and the initiate enters a light trance.

The ecstatic state may be reached by chanting the dread god's name until the consciousness of the warlock or witch becomes magically inspired and manic exaltation begins to occur. This must be persevered with until the Great God Volkh appears to your inner vision with his iron whip, driving you out of yourself to join the Wild Host who pass through the shadowy boundary waters.

2. In the second phase, maniacal excitation (the 'Wodh' of the Teutonic shaman) reaches it's culmination in a state of physical torpor and immobility. The consciousness of the practitioner expands beyond the body and reforms the mutable Aetheric Dream-Body into the shape of a wolf. Dreamlike travels and encounters may now occur as the point of perception is totally focussed in the Fetch.

During this state visions may begin to unfold within the awareness of the warlock or witch and transformation into a spiritual werewolf will become total and experiential. This stage constitutes the symbolic death of the lycanthropic initiate through which he or she plumbs the deepest secrets

of the underworld. During this initiatic suspension the sorcerer may lie within a coffin, tomb or sarcophagus. At one with the dead souls in Hades, he knows the wild wisdom and starry ecstasy of death whilst living.

3. The reabsorption of the Fetch and Aetheric vehicle, the contraction of perceptual parameters back into the boundaries of the physical body. The return to the ordinary consciousness of the human state. De-transformation and rebirth into the world of the living. Having been 'outside' the limits of the human world and become a 'spirit-wolf' in the 'Bush Underworld', the sorcerer resolves a new integrated order within himself, realising his humanness more fully than ever before.

A useful Slavic folk-spell or Zagovor to enable a warlock to transform himself into a Volkolak was preserved in W.R.S. Ralston's *Songs of the Russian People* (1872) and this could no doubt be profitably employed in combination with the magical procedures outlined above:

*"In the ocean sea,
On the island Buyan,
In the open plain,
Shines the moon upon an aspen stump:
Into the green wood,
Into the spreading vale,
Around the stump goes a shaggy Wolf,
Under his teeth are all the horned cattle,
But into the wood the wolf goes not,
Into the vale the wolf does not roam,
Moon, Moon, Golden Horns!
Melt the bullet, blunt the knife,
Rot the cudgel,
Strike fear into man, beast and reptile,*

*So that they may not seize the Grey Wolf,
Nor tear from him his warm hide,
My word is firm,
Firmer than sleep or the strength of heroes."*

The wolf in this poem is Volos or Volkh, the Werewolf-Master of Slav lore. The aspen stump is the stake traditionally used to impale the vampyre. The moon is implored to protect the werewolf-warlock in his nightly wanderings so that his shaggy hide (Dlaka) is never removed from him and all beings are terror-struck and paralysed by fear at his passing.

The true lycanthropic warlock or werewolf witch would take careful heed of the lunar cycles in the performance of such rites. The moon is the gateway through which the full spectrum of celestial influence acts upon the world, ruling over all works of transformation, ebb and flow and cyclical growth and dissolution. When it reaches it's fullness it pours the subtle stellar vibrations down upon the material plane with especially great potency, being traditionally held to influence the dreaming levels of the psyche, the watery subconscious and all works of enchantment and inner vision. It would be prudent to utilise times when the Moon forms potent angles with Saturn, Uranus and Pluto or when it is in the sign of Scorpio, Sagittarius or Capricorn. The magnetic influence of the moon at it's full is held to affect lunatics, dreamers and potential lycanthropes for at this time men turn into shaggy grey wolves and haunt the darkness with their glowing eyes.

The importance of the full moon as the time of werewolfish metamorphosis is resumed more fully in the old traditions of the witches who gathered at this lunar phase to 'Draw Down the Moon' with the Athame and the magico-reflective

mirror of the wine-brimming chalice in their rites. This rite invokes the inner essence of the lunar divinities, their powers of mutability and magical illusion, expressed through enchantments and shapeshifting arts

This is signified in the traditional Witchcraft of Wiltshire in the 'Moonraker' lore concerning which local men fishing kegs of smuggled brandy out of ponds with rakes were surprised by the Excise men and feigned idiocy by pretending that the moon had fallen into the water - here the moon's reflection in a pond or pool is perceived as the descent of the lunar numen into the material world.

Hence those who would draw down the magical tides of the Moon must invoke Hecate, Artemis, Lucina and Diana-Herodias. There are also the neglected Moon-Gods of Indo-European tradition such as the Norse Mani, Celtic Manannan, Anglo-Saxon Mona, Gothic Mena and the luminous Moon-Lord of the Lithuanians, Menu. All these embody the hoary old archetype of the 'Man in the Moon' who is sometimes called 'Cain' in the Traditional Witch-faith.

This must be considered in the light of the ancient associations between canines such as hounds and wolves and the lunar sphere. For these are the primary beast-forms assumed by initiates of the Volkolak cultus throughout ancient and mediaeval Slavdom at the full of the moon.

Finally on the deepest cosmological levels the moon is the 'Night-Sun' whose radiance is daylight to the ghostly ancestors and spirits of the symbolically inverted underworld realms: therefore the wan beams of the moon are thought to enhance the strength and potency of a vampyre. The belief in the powers of the full moon to

empower the vampyre is so well established in Slav folklore that a despatched vampyre or lycanthrope must never be left exposed in the lunar rays, it is said, lest it be revived by this and rise again.



CONCLUSION

As the roseate light of dawn tints the heavens and the cockerel crows thrice we now return from our subterranean voyage through the netherworld of the vampyres, the sepulchral kingdom of the werewolf hordes. Shrouded in foggy timelessness, where ghostly presences whisper and mutter amidst the ruins of dead cities and phosphorescent spirits float through the twisted woods and jagged stones of the 'Forest Netherworld'.

To travel through this world is to embark upon a midnight pilgrimage into the depths, to drink from the pools of night and the silence of Hecate's fountains. In that spectral region of the Ur-conscious many of the vampyre's most obscure mysteries are to be glimpsed and the wildest secrets of werewolfery uncovered by the dauntless seeker and we have deciphered not a few of these dark hieroglyphs in our passage through this dream-landscape which exists far beneath the surface of the everyday world and mundane perceptions, though it invisibly surrounds us on all sides.

The vampyre-tradition of the Slavs stems from a time in remote antiquity when human perception and consciousness were still pristine and dilated, aware of the many worlds which intermesh with our own. This natural

seership and spirit-vision belonged to every human in the original 'Golden Aeon'. However with the passage of ages from mythic prehistory to historical time such faculties became dormant and the preserve of shamanically-elected individuals and hereditary witches in Europe.

Such experiential knowledge has been banished beyond the firelit circle of our supposedly rational civilization and has been deliberately cast out into the outer darkness of forgotten things. Each individual, from the day of their birth, learns to assemble the perceptual structure of everyday, consensual reality according to the cultural values that surround them.

We are trained from infancy to give life to this socio-cultural phantasm and to rigorously exclude from the small island of the 'ordinary world' anything which conflicts with our scientific-industrialist conditioning and the materialistic world-view of the current historical epoch.

Usually, strange or Otherworldly influences and encounters are thus edited-out of our field of awareness by the inner censor which is inculcated from our earliest days. Yet, here and there, the veil grows thin or dissolves momentarily and there is an interaction with the powers beyond the world-hedge. Beyond the gaps in this boundary strange visions can be decried and the mysteries known to our ancestors still have their being in the dreaming twilight of Ur-Time, that psycho-mythic dimension which is neither past or present, nor is it future. However stringently we define the psychic boundary of our reality there will always be 'hedge-demons', werewolves, gandrider witches and night-flying vampyres for those with the eyes and imaginative faculties to 'see' them (or on occasion 'become' them).

Our precarious rationalist culture would banish, deny and forget these beings and realities but witness how our collective psyche suffers from epidemics of the most poisonous hallucinations and outbreaks of mental sickness. For if these powers are denied their existence on the 'outside' they eventually torment us from 'inside' under distorted forms and drive us mad. Then we must needs root out communists, satanists, Jews, anarchists and other non-existent bogies supposedly fomenting chaos in our midst. In this respect, our ancestors who knew that werewolves roamed the forests at midwinter and who honoured the wild Horned God of the Beasts enjoyed a far greater degree of psychic vitality and health than the demoralised, neurotic and enslaved dwellers in modern urban centres whose stress and anxiety levels far outstrip the material comforts of a tunnel-vision consumerism with its attendant work-ethic.

For the vampyre, properly understood, is a haunter of the world-hedge, a boundary-stepper and a creature who is peculiarly 'inbetween' by nature. For as long as we bound our world conceptually in any way whatever, we will never banish the 'fence-daemons' whose shapes lurk upon the edge of space-time, where the wild, outer abysses of the unknown encompass us, stretching out towards the unknowable infinite, the Magnum Mysterium itself.

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Compleat Vampyre

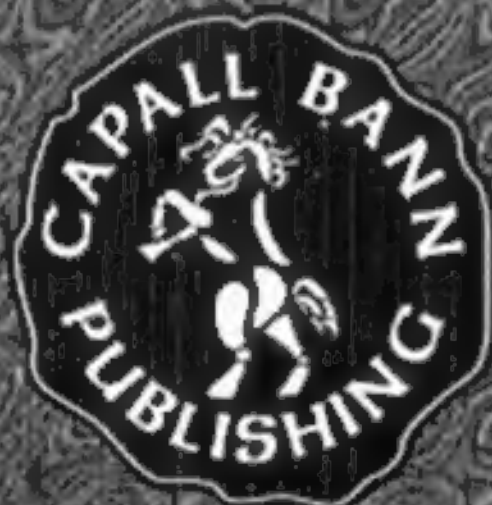
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